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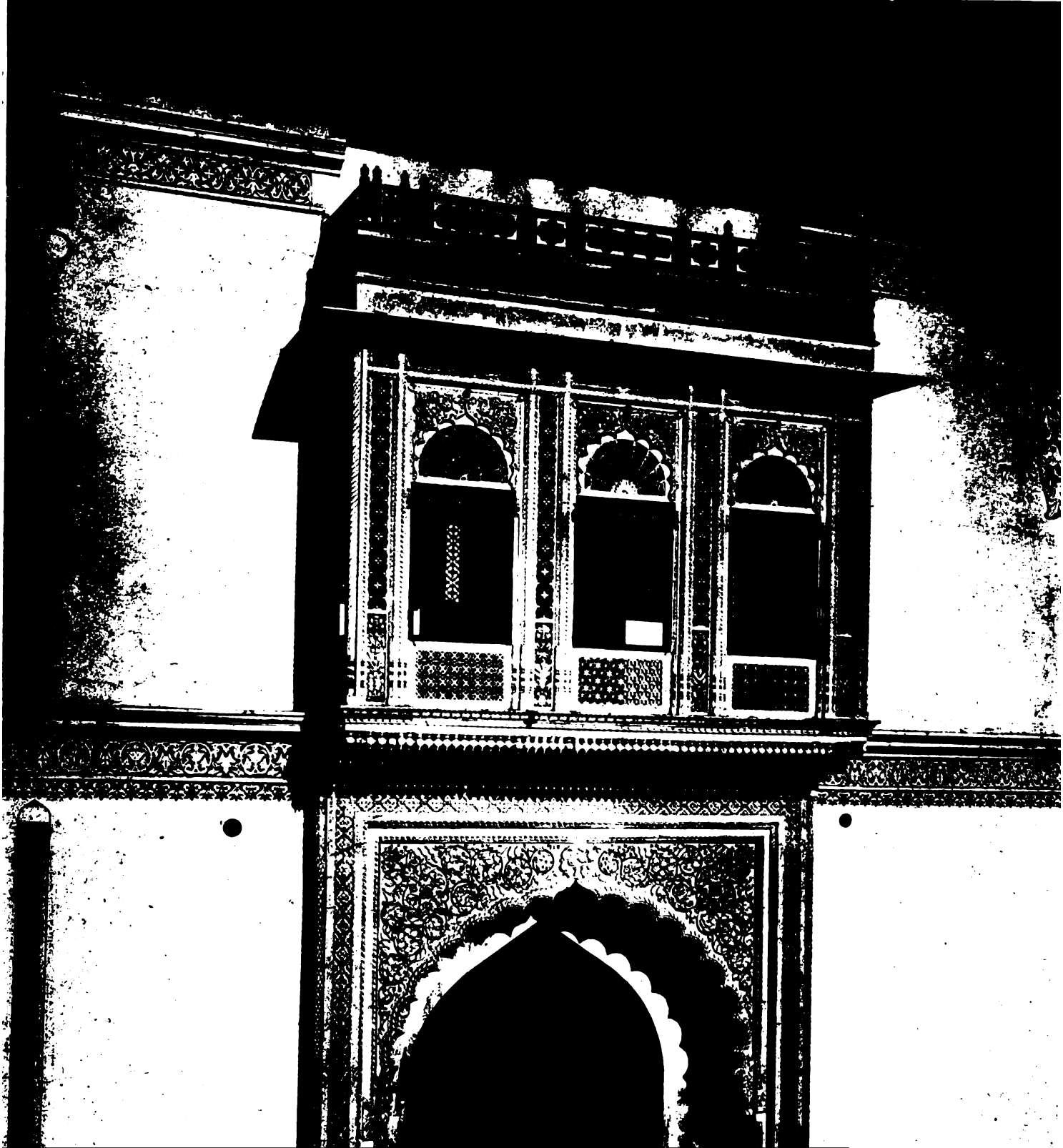
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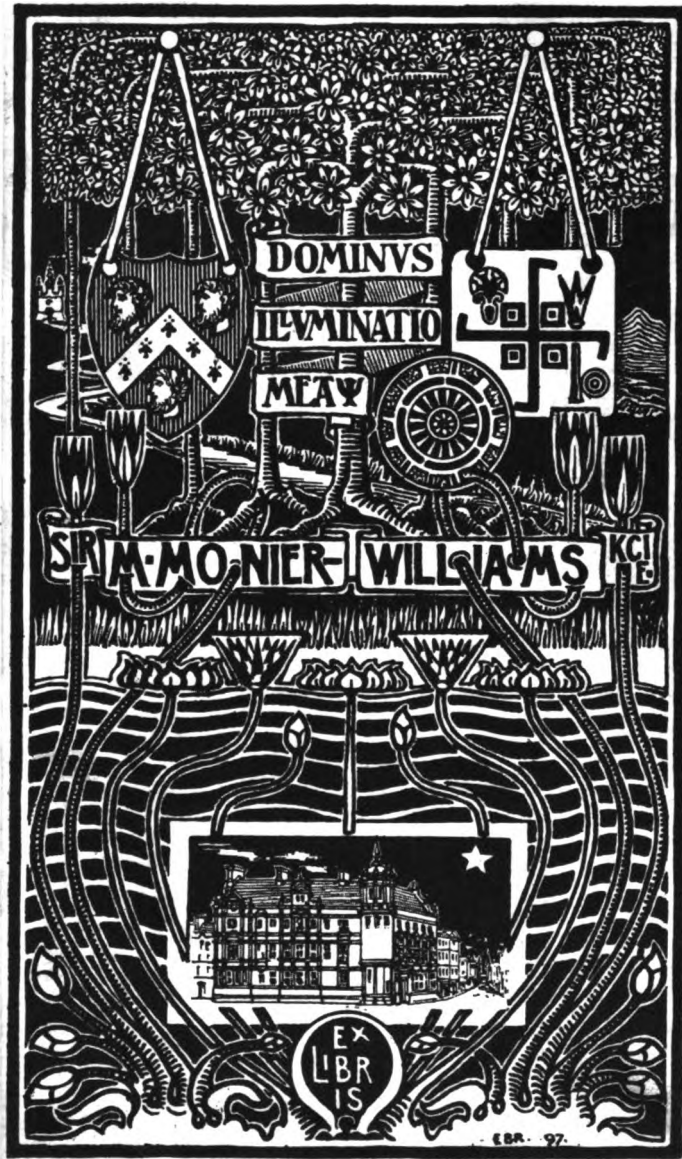
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*Indian architecture of to-day as
exemplified in new buildings in ...*

Frederic Salmon Growse

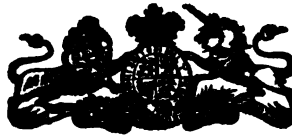


INDIAN
ARCHITECTURE OF TO-DAY
AS
EXEMPLIFIED IN NEW BUILDINGS
IN THE
BULANDSHAHR DISTRICT.

By
F. S. GROWSE, C.I.E.,
BENGAL CIVIL SERVICE.

My new-planned cities and unfinished towers.
LAODAMEIA.

PART I.



ALLAHABAD:
NORTH-WESTERN PROVINCES AND OUDH GOVERNMENT PRESS.
1885.

"THERE IS NOW A GREAT RISK OF INDIA BEING TURNED INTO A DUST-HEAP FOR ENGLAND'S ARCHITECTURAL RUBBISH,—INTO A FIELD WHERE THE MOST WORTHLESS TARES OF THE WORLD'S CROP OF CIVILISATION WILL GROW MOST SPEEDILY."

Marion Crawford.

LIST OF PLATES.

- I.—THE DISTRICT LAW COURTS.
- II.—DANPUR GATE.
- III.—LALA LACHHMAN DAS'S GATE, KHURJA.
- IV.—LALA JANAKI PRASAD'S HOUSE, KHURJA.
- V.—MARKET TERRACE.
- VI.—BATHING GHAT.
- VII.—JAHANGIRABAD HOUSE.
- VIII.—CHAPRAVAT GATE.
- IX.—GARDEN GATE.
- X.—MARKET GATE.
- XI.—BOARDING-HOUSE.
- XII.—STATION BATH.
- XIII.—ANUPSHAHN SARAI.
- XIV.—TERRA COTTA ANTIQUITIES.

"THE TENDENCY TO CENTRALIZATION, WHICH HAS BEEN FATAL TO ART IN ALL TIMES, IS AT THIS TIME PERNICIOUS IN TOTALLY UNPRECEDENTED DEGREE."

Ruskin.

P R E F A C E.

THE circumstances which encouraged me to undertake the extensive local improvements which are here partially depicted, form the subject of a little monograph entitled "*Bulandshahr: or Sketches of an Indian District, Social, Historical and Architectural*," which was issued from the Medical Hall Press, Benares, at the end of November, 1884, and which this series of views was originally intended to illustrate. Only eight plates were then given, four of which reappear in the present set, but it was intimated in the Introduction that they were merely samples of a much larger number, some of which were already under preparation, while the others would be put in hand a few months later, in time for a second edition of the book, after the buildings which it described had been completed. When I thus wrote, I had every reason to believe that I should be left undisturbed at Bulandshahr for another year and a quarter. That brief period would bring me to the end of my 25 years' service, and, as I had calculated when I commenced operations, would exactly suffice for a proper winding up of all my projects. But a fortnight had scarcely elapsed from the date of publication, when I received a sudden order from Government, removing me to the district of Fatehpur, at the other end of the province, more than 300 miles away. Thus I have not only had to forego for ever the important finishing touches and connecting links which were still wanting in many of my works, but the practical effect of my whole course of action has been largely defeated. For it was not to be expected that my official successor would take an equal interest with myself in the prosecution of my schemes; while, as regards the rich native gentry, the suspicion which had been expressed as to their motives, was a lesson to them that public improvements are a departmental preserve upon which they are not allowed to trespass, and that they had better spend their money, as of old, on the traditional amusements of fireworks and dancing-girls rather than on roads, bridges, gardens and town-halls.

Mr. Grant Duff, in one of his speeches, has remarked, "There are many signs that we are entering on a period which I will call the period of great *citizens*, a period in which the men of vast possessions will find an outlet for their energy and an easy path to everlasting remembrance by conferring in their lifetime great benefits upon their fellow-citizens." I, too, had formed in my mind a similar conception of the new era of popular emancipation and decen-

tralized control ; but apparently the signs of the political horizon have been misread, and the dawn is not yet. Even if the works which I left in progress are eventually finished in accordance with my ideas, it is doubtful whether I shall have an opportunity of getting them photographed, and so completing the full series of views as originally contemplated. Accordingly, instead of awaiting such an indefinite contingency, I have decided upon publishing an immediate instalment of fourteen designs, which I have styled Part I., though the future appearance of any Part II. is extremely uncertain.

The present sketches had all been despatched to the Autotype Company for reproduction before the event of my transfer. They are now published with the consent and at the expense of the Local Government, and I trust I am duly sensible of the favourable appreciation of my labours which such liberality implies. But my feelings are a little mixed, as must have been the case with the ghost of the Jewish prophet of old, on seeing his sepulchre built by the very same hands that had been most forward to stone him.

Superintending Engineers, in their annual reports to Government, are in the habit of stating that "Tahsildárs and other non-departmental officials, from want of technical knowledge, cannot and do not execute original works, or even repairs, as they should be done," and therefore all local improvements ought to be carried out exclusively by the Public Works establishment. This declaration commences with a truism, and concludes with a *non sequitur*. Without technical knowledge technical success (except by a happy accident) is, of course, unattainable. But, in districts where local works are conducted on an intelligent system by independent agency, tahsildárs and other clerical officials are simply responsible for the accounts and for general supervision. The business of construction is entrusted to native artisans, who inherit the traditions of centuries, and who are intimately acquainted with all local conditions. It is therefore no matter for surprise that the work which they turn out is often as much superior to the work of the more scientific but less experienced and utterly inartistic European engineer as oriental pottery or embroidery is to the tasteless products of English machinery.

Till I took charge of the Bulandshahr district, it had always been described, and with perfect correctness, as a purely agricultural part of the country, without arts or manufactures of its own of any kind whatever. Neither did it contain a single building, ancient or modern, of the slightest artistic significance. My two first plates are fair illustrations of the types of architecture (!) which were encouraged by departmental authority and adopted by the leading native gentry. The remaining views show what its local architecture has now

become ; while the prizes that have been won in successive Exhibitions for pottery, wood-carving, carpets, and cotton-prints by local artisans attest the rapid and successful development of its minor industries. It is undoubtedly a matter of much personal satisfaction to myself to be able to record such conspicuous progress as the result of my administration of the district, which lasted from April, 1878, to December, 1884. I had trusted it would also serve as an encouragement to other officials who might be similarly situated. Unfortunately, the abrupt termination of my enterprise is more likely to have a directly opposite effect, so far as they are concerned. My success, however, may help to convert the larger outside world to a belief in the vitality of purely Indian art-feeling, which, as I maintain, still survives even in the most unpromising quarters, where, at first sight, it may appear utterly extinct. Though crushed by persistent obstruction, or distorted by the application of foreign and incongruous influences, it is ever ready to spring up again, and requires nothing to ensure its fruitful culture beyond sympathy and intelligence in direction and increased liberality in patronage.

Several of the designs included in this series, for example, the Market Terrace, the Boarding-house, the Anúpshahr Sarái and the Bath, are of simple and unpretending character. But this simplicity is one of the main reasons why they have been selected, in preference to larger and more imposing works. They are intended to serve as arguments against the melancholy superstition, which is still cherished by most of our public departments, that taste and economy, elegance and convenience are essentially incompatible, and that ugliness is rather a merit than otherwise in any building—such as a school, or a dispensary—which is primarily devoted to practical purposes. The result is that the eye and the taste of the people are being rapidly demoralized by familiarity with the meanness and vulgarity of the obtrusive edifices which they see rising up all round them. This tendency to deterioration is periodically lamented by the very same authorities that so persistently foster it, and large sums of money are fitfully and futilely expended in the promotion of Art Schools, Museums and Exhibitions. Now, all these institutions are admirable in their way ; but, here as elsewhere, prevention is better than cure and practice than precept. If our Municipalities and District Boards were relieved from the incubus of ‘ standard plans,’ and exhorted to encourage native talent by employing it in the design and execution of local improvements, the streets of our towns would soon assume a more pleasing appearance ; art would once again walk abroad, instead of being locked up in a cabinet in a Museum. But an experience of twenty-five years in India warrants me in saying that almost every native who is of sufficient local rank to have much intercourse with European officials, and

still more so if he has received an English education, has entirely lost all that artistic perception which is a part of his oriental birthright. It is from the upper and so-called educated classes that the members of our Self-Government Boards are mainly taken, and it is therefore absolutely necessary to the architectural success of the local improvements, which are executed under their direction, that they place themselves unreservedly, as to all the details of design, in the hands of the artisans whom they employ ; making no attempt to enforce their own ideas upon them ; otherwise the grotesque extravagances they are sure to perpetrate will be still more distressing to the cultured eye than the blank insipidity of the customary departmental standard.

In every branch of Indian administration, the special province of the European official should be restricted to general direction. Details are far better worked out by the people themselves. In accordance with this principle, I have carefully abstained in my own practice from burdening my agents with over-explicit instructions or worrying them with unnecessary interference. Recent improvements have so totally changed the appearance of the town of Bulandshahr that natives returning to it after an absence of seven or eight years fail to recognize it as the same place—a fact of which several amusing anecdotes are told. Without my initiative, not one of these works would ever have been undertaken ; but my share in them has been strictly confined to initiative and a general under-current of suggestion. Every ornamental detail, as finally executed, has been drawn by native artisans ; at the head of whom were two brothers, Yúsuf and Mirchu of Mathura, whom I had previously employed for a number of years during my official connection with that district. Mirchu accompanied me to Bulandshahr, while Yúsuf (who I regret to say died a few months ago) remained at Mathurá to superintend operations either in his own yard or at the quarry. The brick-work was executed by natives of Bulandshahr, chief of whom were Karámat and Murlidhar. The carpenters' shop was superintended by Chokhe Lál of Mainpuri, who had been in my service off and on for nearly twenty years, from the time when I was at Mainpuri as an Assistant. Under him were a large number of Bulandshahr men, chiefly from the towns of Shikárpur and Sikandarabad. Some few of them were masters of the craft to begin with, but for the most part they were apprentices who remained with me only for a short time till they could earn higher wages on their own account, and their places were then taken by newer hands. In this way a school was established which, it is hoped, will preserve and pass on to a future generation the orthodox traditions of the past, thus happily rescued from extinction. As work proceeded, designs were frequently modified and minor improvements introduced ; such development being the natural outcome of any exercise of

artistic energy as distinguished from the merely mechanical manipulation of material, which is enforced by departmental regulations. Another peculiarity of my establishment was, that not one of its members could read or write, a misfortune which would have summarily excluded them from all prospect of employment under Government. I think it much to be regretted that in a country like India the official test of a man's qualifications should be so exclusively clerical.* The result is, that the real advancement of the country is sacrificed to the clamour of the small so-called educated class, and in every branch of the administration overgrown establishments are maintained for the support of hungry clerks and accountants, who eat up half the revenues of the State, which might be more profitably expended in improving the condition of the people at large. Inaptitude with the pen is no proof of inability to wield the chisel, and as facility with the latter instrument of expression is the rarer accomplishment of the two, it seems to be at least equally deserving of official encouragement. It is really the old handicraftsmen of India who have done more to make their country famous than any other class of the community; it is their work which first suggests itself at any mention of "the gorgeous East." Their descendants survive to the present day and inherit the same artistic perceptions as their fathers. Much modern work seems to me quite as good as the best of any earlier period, though it is on a less ambitious scale, because there is no longer an Imperial Court that delights in costly and ostentatious magnificence.

Some years ago the town of Etāwa was almost as completely transformed by its Collector, Mr. Hume, as Bulandshahr has been by myself; but upon the directly opposite principle of making it all look as European as possible. For my own part, I think so well of the old type of Indian civilization, that I will do nothing to accelerate its disappearance. I have no sympathy whatever with the present mania for the adoption of English fashions in dress, manners and politics; oriental repose is to my mind a far more satisfactory ideal than English unrest, "that society of eels in a jar, where each is trying to get his head above the other." I entirely fail to recognize an enlightened patriotism in the prevalent desire to obliterate all national and characteristic features and

* This fallacy of confounding intelligence with education is very widespread. Thus, a clever article in the "Pioneer" of to-day (August 3rd) contains the following sentence: "In few countries is the ignorance of the people so profound as in India. Some two hundred millions can neither read nor write: their intellectual status is little above that of a clever French poodle." The majority of Europeans seem to be constitutionally incapable of regarding life from the oriental point of view. My own opinion, in which I am yearly more and more confirmed, is, that the average of happiness, intelligence, culture and general information is as high in an Indian as in an English village. But the mental and physical conditions are so entirely different, that what is known or enjoyed by the one community is unknown or disliked by the other, and *vice versa*.

to substitute for them a coarse imitation of the most salient and the least admirable peculiarities of western civilization. The native periodical press is too exclusively devoted to the interests of its own little band of contributors. The grievances under which they labour and the urgency of their claims to increased pay and promotion in every branch of the administration are garrulously set forth week after week with wearisome reiteration. But a broad and liberal measure like the Bengal Tenancy Bill is unanimously condemned, and seldom indeed is any independent suggestion made for advancing the welfare of the unlettered masses, who are habitually treated and addressed by their Anglicized fellow-countrymen with far greater contempt than any cultivated and well-informed European either expresses or feels. A return to more correct principles of street architecture may seem to be a matter of small importance to anybody but an æsthetic dilettante; but I have no hesitation in saying that the reform which I advocate would materially benefit an equally intelligent, and numerically a much larger, section of the community, than could be affected by raising the age of competition for the Civil Service, or by any of the other popular specifics for the elevation of the people, which are so confidently recommended by the ordinary advocates of "India for the Indians."

FATEHPUR; }
August 1, 1885. }

F. S. GROWSE.

PLATE I.

ARCHITECTURE AS UNDERSTOOD BY THE PUBLIC WORKS DEPARTMENT.

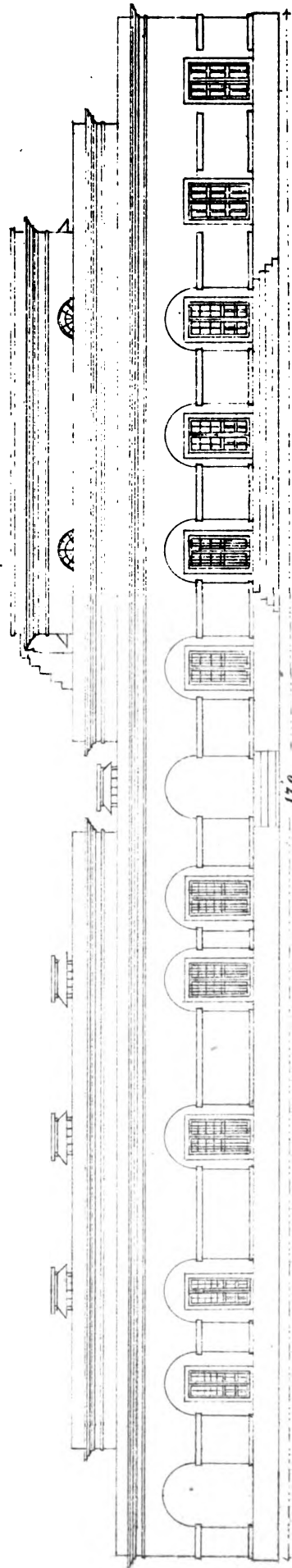
THE DISTRICT LAW COURTS.

PLATE I.

THE DISTRICT LAW COURTS.

THIS singularly unpretentious pile of building is the administrative centre of the district, comprising Treasury, Record Rooms, Revenue Offices and Magisterial Courts. The plans were drawn and the work executed by Government engineers, who had ample funds at their disposal and perfect freedom in the choice of design: the results must therefore be accepted as fairly typical of the departmental standard. "The elevation* shows a long, low wall pierced with round-headed cavities, entirely without architectural sense of mass, with no distinguishing features and no details to speak of, except the cornice and the impost from which the arches spring, and even this is curiously misunderstood." No stranger, unfamiliar with the economic eccentricities of Anglo-Indian administration, could for a moment suppose that a building of such a mean and poverty-stricken appearance represents the dignity of the Empire to about a million of people, and is the fiscal centre of a district contributing over fourteen lakhs of rupees to the annual revenue of the State. But the shock that might be given to a casual European visitor is of no importance as compared with the effect that is produced on the resident native population. They know that the building, though they cannot but think it ugly, was certainly not cheap, and thus they conclude that its apparent defects, which they dare not attribute to want of thought or of skill, are characteristics of a particular style which Government approves, and which they, as loyal subjects, are bound to copy. Hence, ugliness becomes the fashion among the native gentry, and if they build a new house, it is only in the *zanâna*, as a concession to feminine conservatism, that indigenous architecture is allowed to appear; the public reception rooms are all of the type shown in this or the next illustration.

* From an article by Mr. Kipling in No. 3 of the *Journal of Indian Art*, which contains twelve views of Bulandshahr architecture.



SCALE 16 FEET TO 1 INCH



ARCHITECTURE AS UNDERSTOOD BY THE PUBLIC WORKS DEPARTMENT
THE DISTRICT LAW COURTS.

PLATE II,

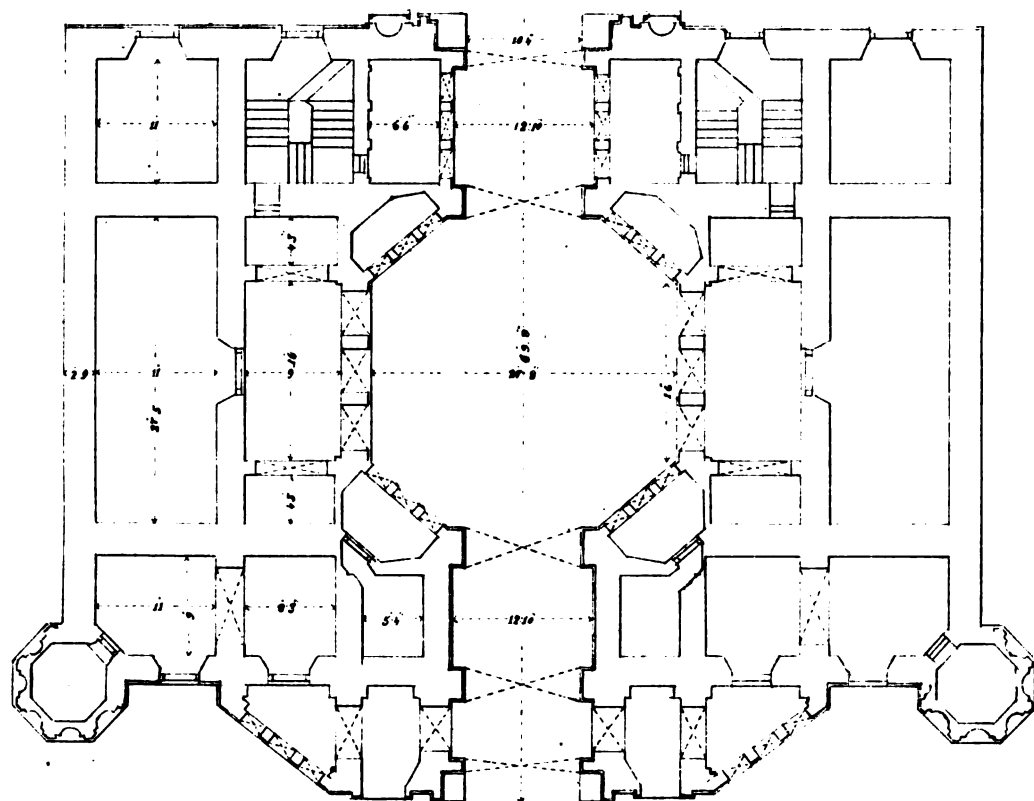
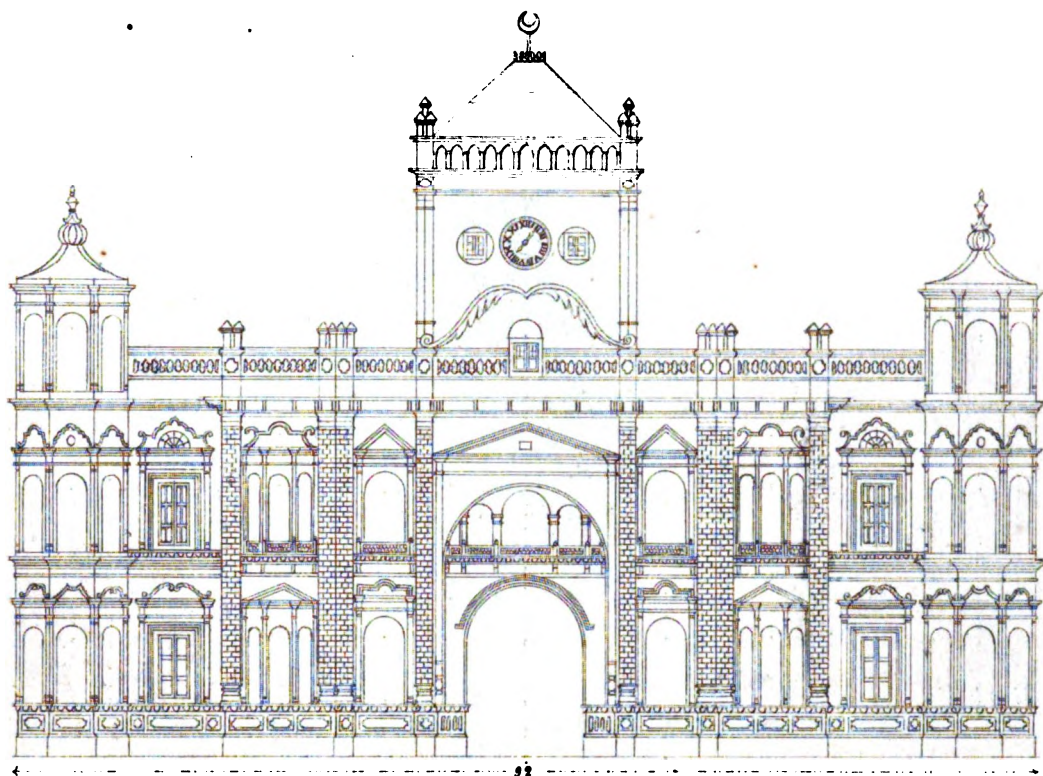
ARCHITECTURE AS UNDERSTOOD BY THE NATIVE GENTRY.

D Á N P U R G A T E.

PLATE II.

DÁNPUR GATE.

THIS shocking travesty of French design is the entrance to a large courtyard, which is enclosed on the other three sides by irregular blocks of building of somewhat earlier date, the whole forming the country residence of a wealthy Muhammadan gentleman, Kunvar Mashúk Ali Khán. It has been under construction for the last five years, and is not yet fully completed. The dimensions are considerable, as the façade measures 92 feet in length and the depth of the block is 70 feet. The cost will be in proportion, and it is truly lamentable that want of taste and the influence of bad example should be thus conspicuously illustrated. The incongruous *quasi*-Indian plinth, in conjunction with an attenuated order of tall rusticated pilasters supporting imitation chimney-pots, and the clumsy carpentry of the windows, with their jerky and most ungainly dressing and ill-proportioned pediments, make up a *tout ensemble*, which for rococo vulgarity could scarcely be surpassed. The material is stone, but it requires a close inspection to realize the fact ; the extreme coarseness of all the details being so much more suggestive of stucco. Ridicule and remonstrance, which I have often tried, have had no effect upon the proprietor, who is ready with the rejoinder that my own works, however well I may be pleased with them myself, have never been stamped with official approval ; that one of them was notoriously condemned by a competent departmental authority as an absolute "eye-sore;" that nothing in the same style is ever undertaken by Government ; and that the landed gentry prefer to range themselves with their rulers, and thus emphasize their distinction from the vulgar trading classes, who alone adhere to the old Hindustani type. Now that I have had a special drawing made of his gate, I fear he will be more than ever convinced that my criticisms were simply prompted by deficient intelligence, and that he has at last taught me to admire what I once ignorantly disparaged.



SCALE 14 FEET TO 1 INCH

ARCHITECTURE AS UNDERSTOOD BY NATIVE GENTRY.
DÁNPUR GATE.

PLATE III.

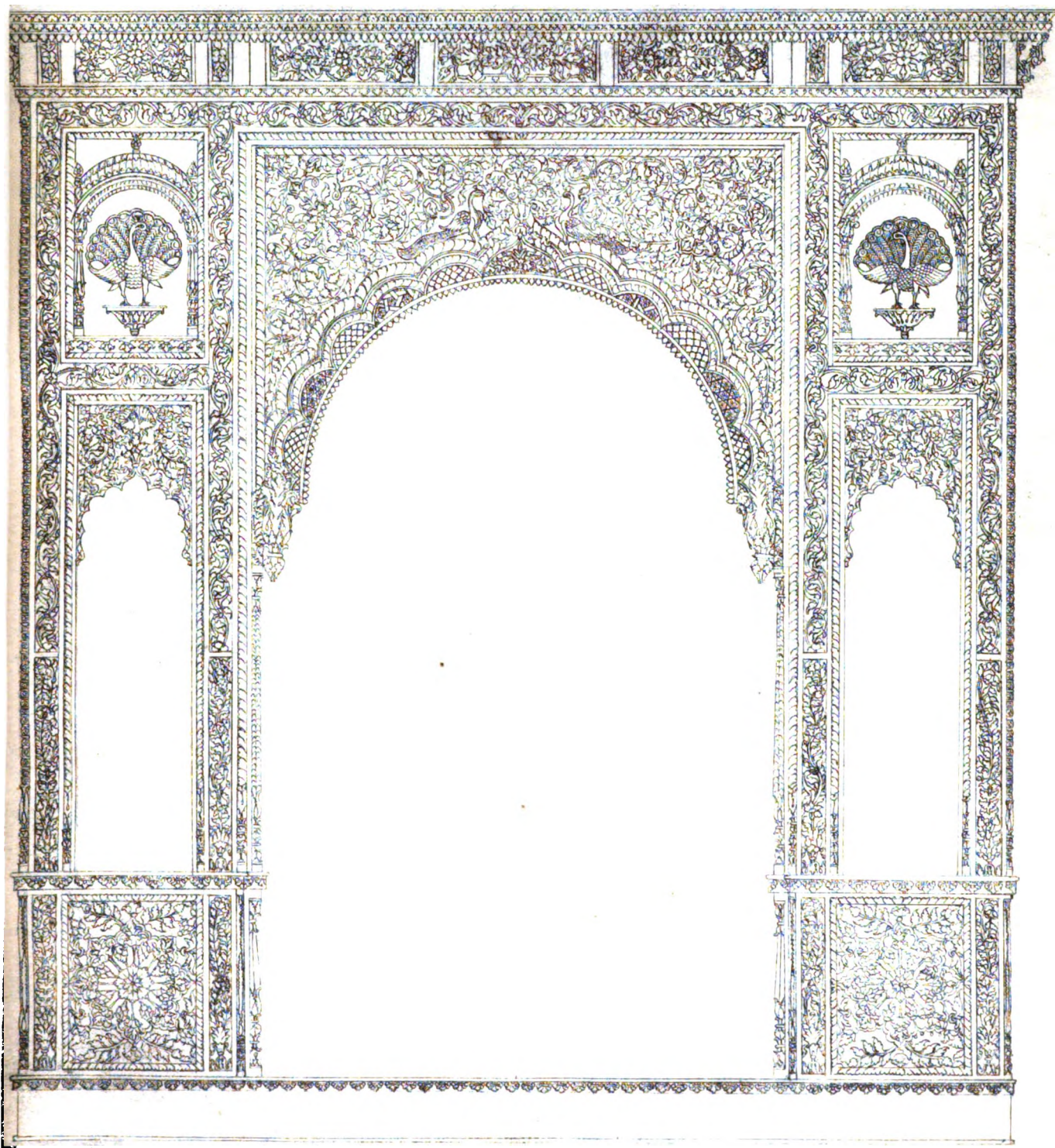
LÁLA LACHMAN DÁS'S GATE.

KHURJA.

PLATE III.

LALA LACHHMAN DÁS'S GATE, KHURJA.

THIS is the main entrance of a well-to-do merchant's house, in the busy trading town of Khurja, ten miles from Bulandshahr. It is small but elaborate in design, and forms a happy example of thoroughly Hindu treatment, as practised at the present day in the absence of any direction from without. The architect is a Brahman, by name Dhúla, who lives at the neighbouring town of Háthras, in the Aligarh district, where he has executed some larger works of similar character for a wealthy banker of the Jaini persuasion. No photograph of the gate could possibly be taken; for, though the main façade of the house looks on to a fairly broad street, the entrance is in a little side lane, which is scarcely broad enough for two foot-passengers to walk abreast. The introduction of clumsy animal sculpture, the exuberance of surface decoration, and the unsuitableness of the site selected for its display, or rather for its concealment, are all features curiously characteristic of the best and worst points in the Hindu craftsman. It was intended to carry an upper story, which would much improve the effect, but it is doubtful whether it will ever be added.



LALA LACHHMAN DÁSS' GATE.
KHURJA.

PLATE IV:

LĀLA JĀNAKI PRASĀD'S HOUSE.

KHURJA.

PLATE IV:

LÁLA JÁNAKI PRASÁD'S HOUSE.

KHURJA.

PLATE IV.

LÁLA JÁNAKI PRASÁD'S HOUSE, KHURJA.

THIS is the front of a house built at Khurja in 1883 for Lála Jánaki Prasád, a rich banker of that town and a member of the Municipal Committee. It is a Hindu adaptation from the Italian, carried out on correct principles; not by a wholesale borrowing of foreign details, as has been attempted in the hideous Agra College, where pseudo-Gothic tracery and pinnacles have been incongruously added to a modern barrack; but by the reverse process of skillfully applying local details to foreign outline. The extreme richness of the panels into which the wall surface is broken up and the bold projection of the cornice, scarcely make amends for the excessive space above the arches. This defect, however, is less noticeable in the actual building than it is in the drawing, which does not give the effect of the deep shadow. The correctness of the design is more impaired by the insertion of two sham doors, which are treated in stone exactly as though they were made in wood. In themselves they are pretty enough, but they are still an offence against propriety, since solid stone is a material of which no real door would be made. This is characteristic of the old native habit of thought, which was seldom much distressed by the incongruous. In other respects the design appears to me to be eminently typical of the higher Indian civilization of the nineteenth century, conservative of the national genius, but open to European refinements. The lace-like tracery of the pierced panels, the surface sculpture of the frieze, the general grouping no less than the details of the ornamentation, are all oriental in character; while at the same time the colonnade could never have been what it is but for the influence of Italian design. "On the line followed in this building, progress is clearly possible: there is an attempt to assimilate the foreign element, and the workman is, in fact, carrying out with new forms the process by which his forefathers, generations ago, working on Muhammadan canons, formed the style of architecture in which he works most freely. If the design of the future buildings of India, which means also the design-principles of most of the minor arts, could be expected to remain in his hands, it might be left to him with the certainty that in some way, at present unforeseen, foreign elements would be absorbed and transposed as before into something rich and strange."*

The pierced parapet and the pavilion on the roof as yet exist only in design and have not been actually built. The central portion of the arcade is given on a larger scale (from a photograph) in No. III of the "Journal of Indian Art."

* Mr. Kipling, in No. 3 of the *Journal of Indian Art*.

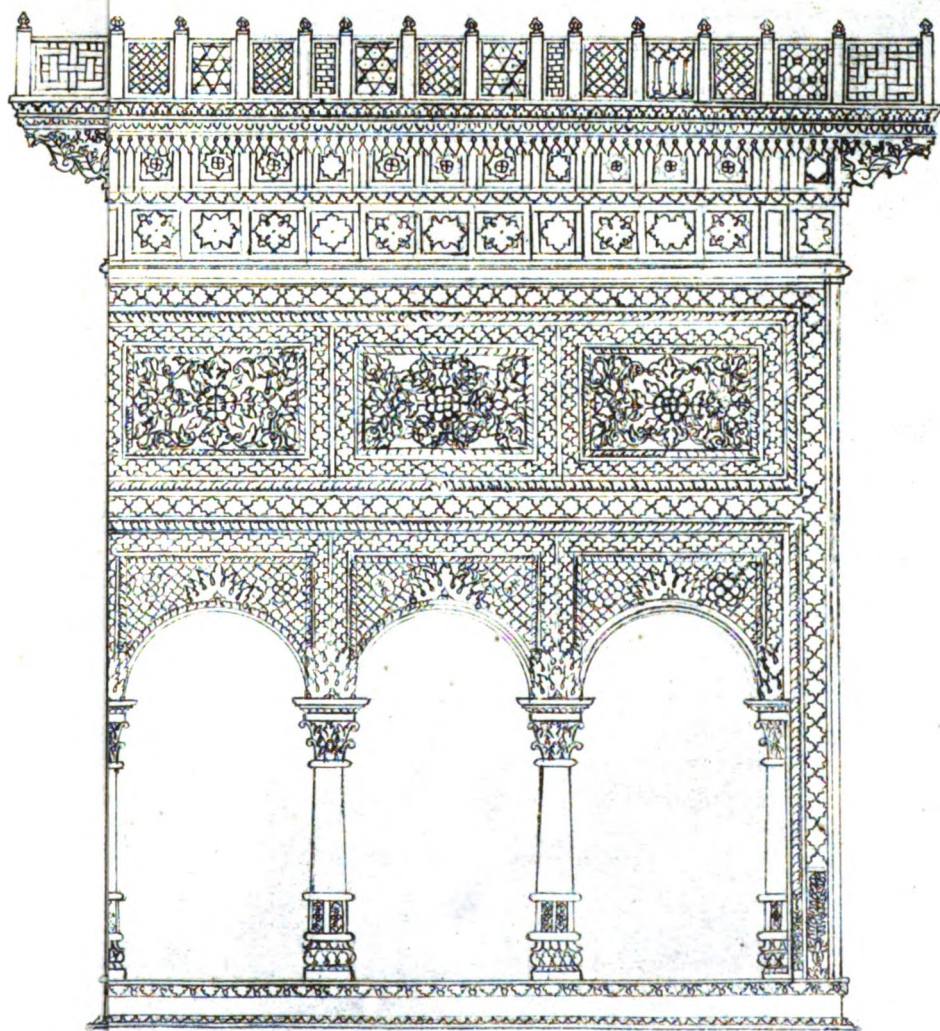


PLATE V.

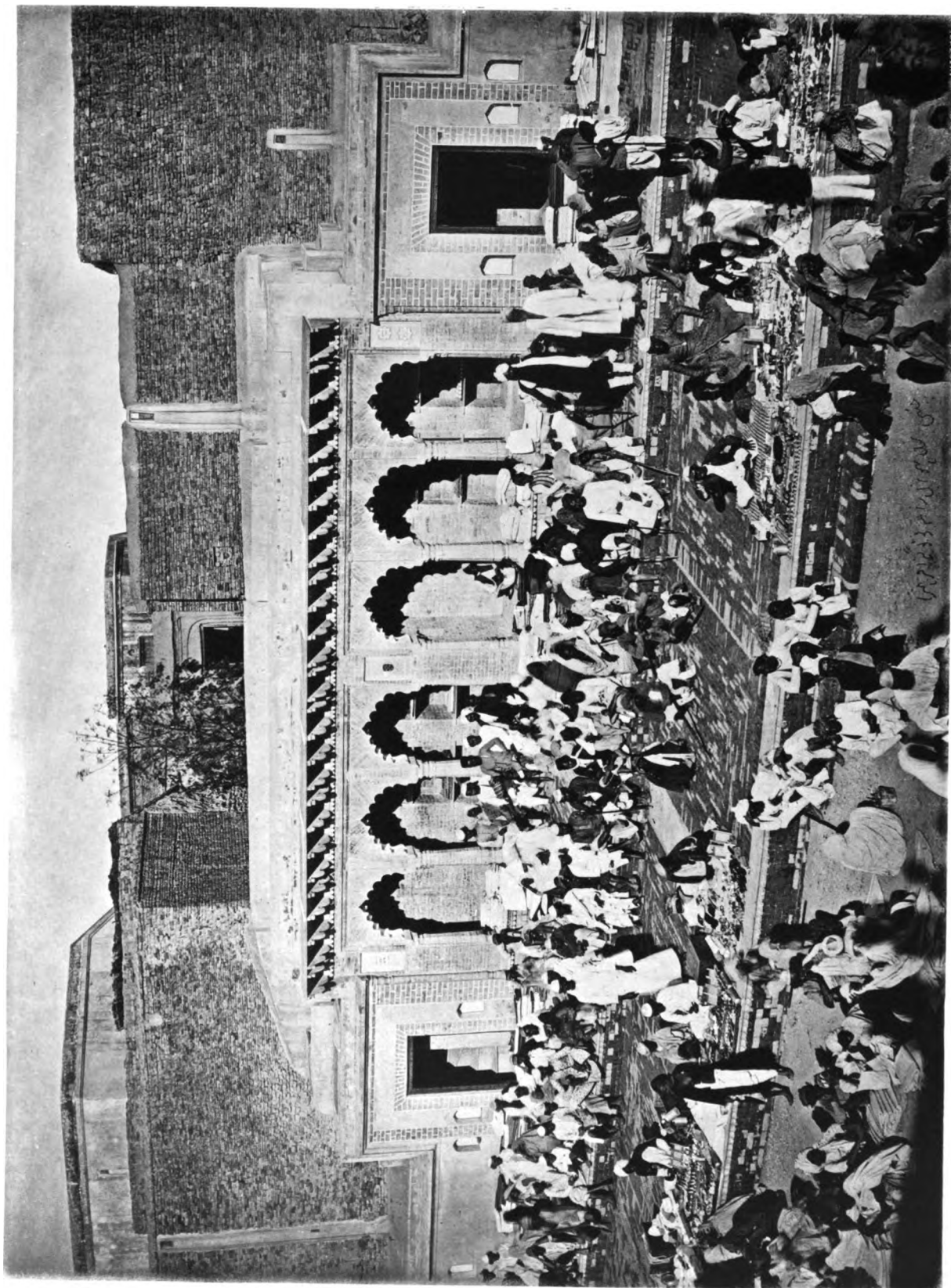
MARKET TERRACE.

BULANDSHAHR.

PLATE V.

MARKET TERRACE, BULANDSHAHR.

THIS ornamental terrace, which is used once a week as a market-place by dealers in country cloth, pedlery and other small wares, is the first improvement which I completed in the town of Bulandshahr. The site was an untidy roadside strip on the top of the hill, immediately opposite the Tahsili Gate. It has been converted into a paved platform in two stages, 194 feet long and 28 feet broad, made of brick, with a cut-stone edging. An arcade at the back, which forms a convenient place of deposit for bales of cloth and other perishable goods in case of a storm, is also mainly of brick construction, and is a pleasing specimen of local skill. But so much time and labour were involved in cutting each separate brick into shape for the slender rounded and fluted shafts that the ultimate expense was scarcely, if at all, less than if stone had been employed. I therefore never repeated the experiment on a similar scale, but restricted the application of ornamental brick-work to small niches and similar details, where it has an excellent effect. The cost of the work was Rs. 1,600, the whole of which was soon recovered by the market dues, and the terrace is now a permanent source of municipal income.



MARKET TERRACE, BULANDSHAHR. 1879.

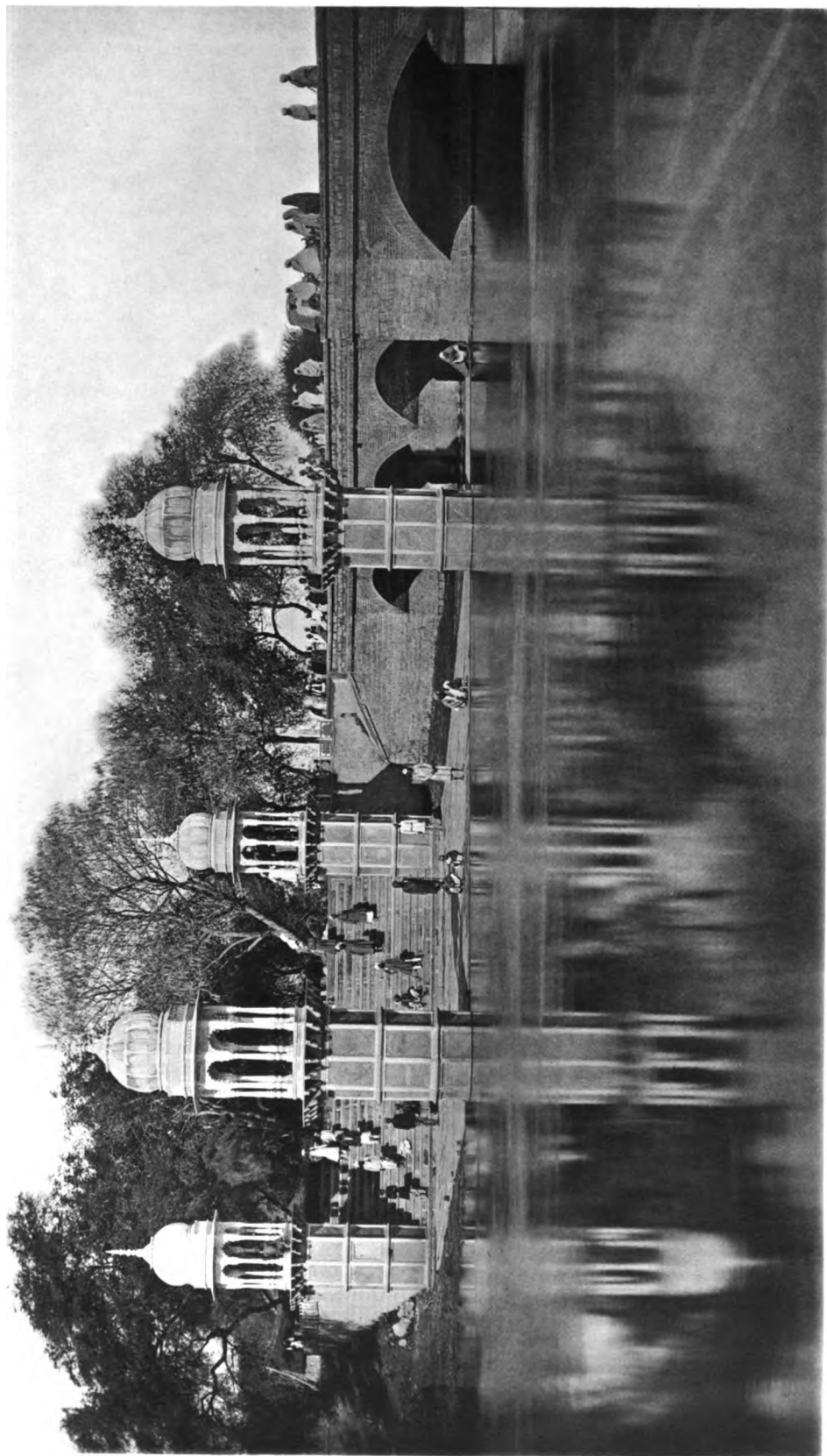
PLATE VI.

THE BATHING GHÁT.

PLATE VI.

THE BATHING GHÁT.

THE town of Bulandshahr stands on the right bank of the Kálindi, the most unmanageable of all the smaller rivers in the province. After heavy rain it rises very rapidly, and seldom a year passes in which one at least of the bridges built over it by Public Works engineers is not carried away. The bridge shown in the photograph is a substantial structure of nine arches, which has never yet sustained any damage. It was built in Sir Proby Cautley's time, under the supervision of one of his subordinates on the Ganges Canal. The foundation-stone of the Ghát was laid on the 1st November, 1878, but its completion was delayed for two years by the officiousness of an Executive Engineer, who represented to Government that it would be an "eye-sore." After much worry and vexation the work was eventually allowed to proceed, and now that it is completed it is universally admired ; but no apology has ever been made to me for the unwarrantable obstruction. The foundations were so securely laid that two of the highest floods on record have done them no injury. Similar success has attended the construction of a bridge higher up the stream, at Gulaothi, the entire cost of which, amounting to nearly Rs. 40,000, has been defrayed by the munificence of one of the Honorary Magistrates, Saiyid Mihrbán Ali. This public-spirited undertaking was in like manner delayed for upwards of a year by departmental jealousy, and I have not been allowed to witness the ceremony of its opening, as the earthwork for the approaches had not been finished when I was transferred from the district. The cost of the Ghát was Rs. 16,373. Of this sum, Rs. 12,703 were raised by public subscription among the native gentry, the balance of Rs. 3,670 was contributed by the Municipality. The photograph represents the river as it appears at the beginning of the cold weather. In a high flood the water rises almost to the top of the steps.



BATHING GHÁT, BULANDSHAHR 1880.

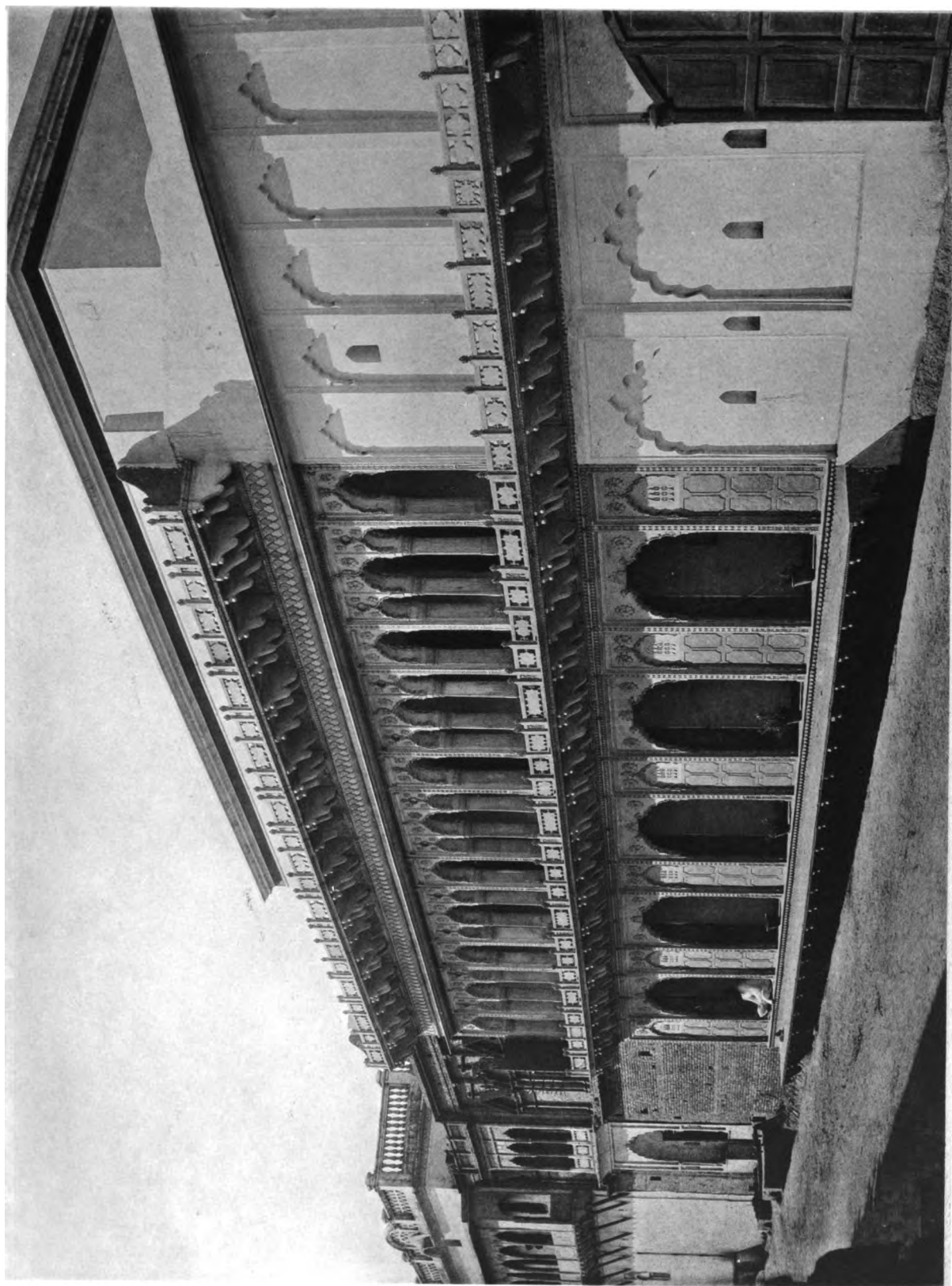
PLATE VII.

JAHÁNGIRABÁD HOUSE.

PLATE VII.

JAHÁNGIRABÁD HOUSE.

THIS handsome façade is the street-front of a house built in 1881 as the town residence of Muhammad Ali Khán, one of the Honorary Magistrates of the district, whose country seat is at Jahángirabád. The carriage-entrance is from a back lane, where the ground is on a level with the roof of the shops that form the basement-story of the front. A spacious stone verandah overlooks the street and runs the whole length of the principal reception hall, which was first used on the 25th February, 1882, for a dinner that wound up the festivities of the Annual Show. A stone model of the façade was ordered by Mr. Purdon Clarke as a characteristic specimen of modern Indian architecture, and has been deposited in the South Kensington Museum. The chief peculiarity of the style consists in the great depth of the apparently slender shafts that support the arcade: this is well shown by the perspective in the photograph. The material is white sandstone, except the panelled spaces under the narrow closed arches on the ground-floor, which are of red stone. The background of the frieze and string-courses and the outlines of the panels in the balcony are picked out in colours, which give prominence to the carving and a general air of brightness to the whole composition. Under a leaden English sky, the effect might be garish; but it is all in keeping with the intense Indian sunlight, and it is also in accord with the practice of the old Greek architects, who worked under similar atmospheric conditions.



JAHANGIRABAD HOUSE, BULANDSHAHR. 1881.

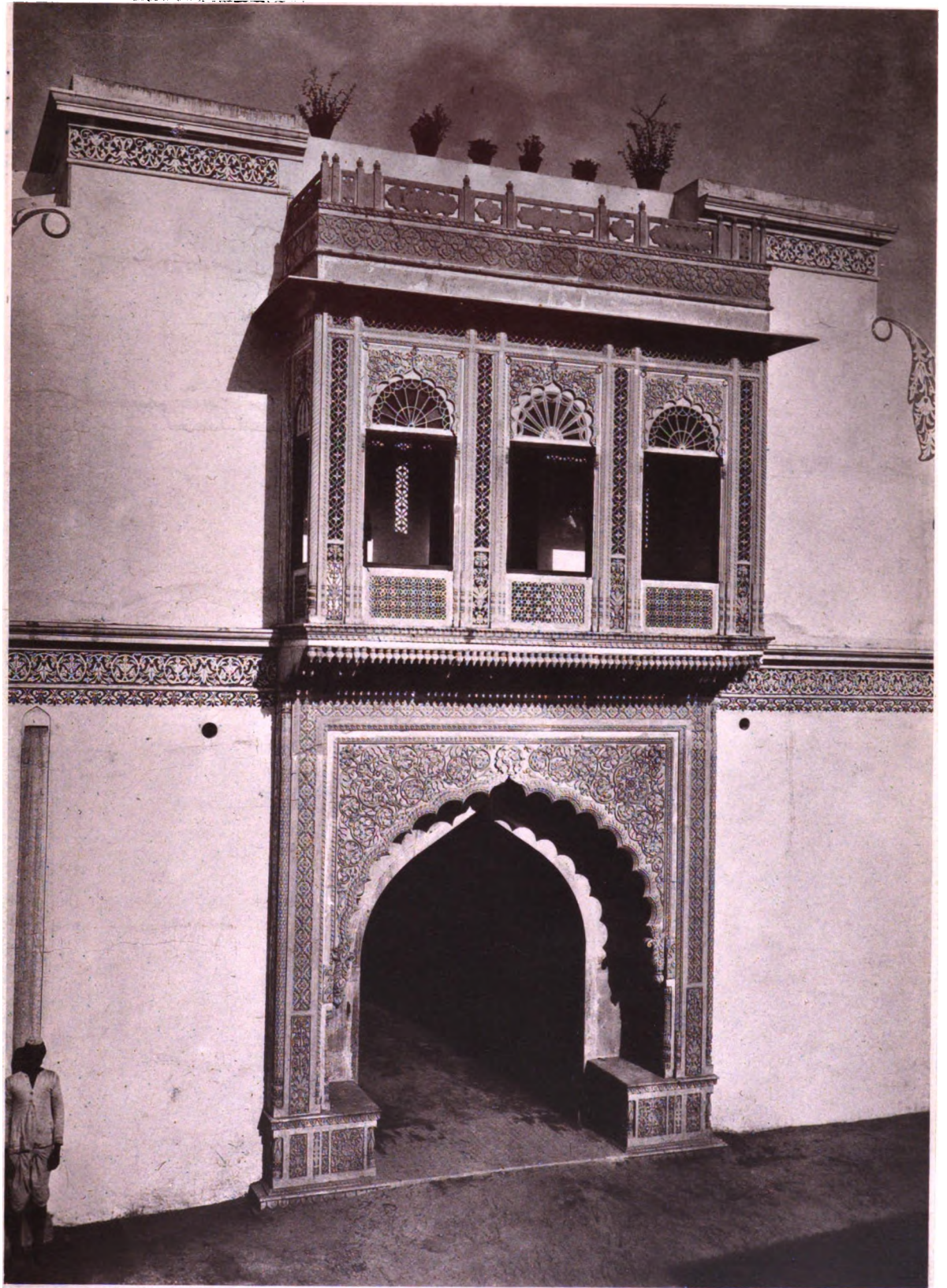
PLATE VIII.

CHAPRÁVAT GATE.

PLATE VIII.

CHAPRÁVAT GATE.

THIS also—like the preceding Plate—represents part of the town-house of one of the Honorary Magistrates of the district, and was built in the same year. The owner, Maulvi Muhammad Bakhsh, ordinarily lives on his estate at Chaprávat and thus has no occasion for a large mansion at Bulandshahr, where he seldom stays for more than a few days at a time. The gate, which forms the entrance from the street, though small, is elegantly and richly designed. The arch is deeply recessed and the plinth, shafts, and spandrels are covered with a network of delicate diapers and foliage, executed with much technical skill. The balcony above has slender piers of pierced tracery, and its three arches have their heads filled in with perforated stone fanlights. These remind a European of much very commonplace work ; but a native has no such association of ideas to annoy him, and there is good early Indian authority for a somewhat similar treatment. When the photograph was taken the balcony was fitted with wooden doors of a very plain and ordinary English pattern. These were a sad disfigurement, and accordingly I had them thrown open, so as not to be seen. They have since been removed altogether at my suggestion, and elaborately carved doors of Indian pattern substituted.



CHAPRÁVAT GATE, BULANDSHAHR. 1882.

PLATE IX.

GATE TO THE MUNICIPAL GARDEN.

BULANDSHAHR.

PLATE IX.

GARDEN GATE.

THIS is the main approach to the Town Hall, now under construction in the Moti Bâgh, or new Municipal Garden, an area of eleven acres, which has been levelled and enclosed at a cost of Rs. 6,150, but had only been partially planted and laid out at the time of my transfer. The land was formerly a most dreary and neglected spot, part of it being a broad deep and filthy ravine which brought down into the town the drainage of all the surrounding country and passed it on into the river. This I filled up by levelling an extensive mound adjoining it, which was known as the Moti Bazâr, and many hundreds of years ago had been an inhabited site. In the course of my excavations I discovered several curious antiquities, two of which are shown in Plate XIV.

The gate stands well, with a broad open space in front of it, and bears the name of Rao Umrao Siñh, of Kachesar, who gave Rs. 4,500 towards its construction. The archway, on the side facing the road, is of white sandstone, covered with delicate surface tracery, and is flanked by two rooms intended as lodges for the gardener and watchman. Beyond these rooms are octagonal corner turrets, one of which contains a spiral staircase. The rooms have an upper unroofed story, of equal height with the turrets and the main arch, and the whole is finished off with a pierced stone parapet. The turrets are surmounted by domed and pinnacled kiosques, also of stone, 46 feet high; and to complete the design there should have been a pavilion over the gate itself, similar to the one shown in Plate IV: but, for this, funds were wanting. The plinth is of limestone, squared and pointed; the arcades of red brick; and all the dressings of white sandstone. The variety of colour afforded by the employment of so many different materials greatly enhances the effect of the design. The front towards the garden presents a less ornate appearance; as it has no turrets and the main arch is of plain brick and mortar masonry; but the doors to the two lodges are fine specimens of wood-carving.

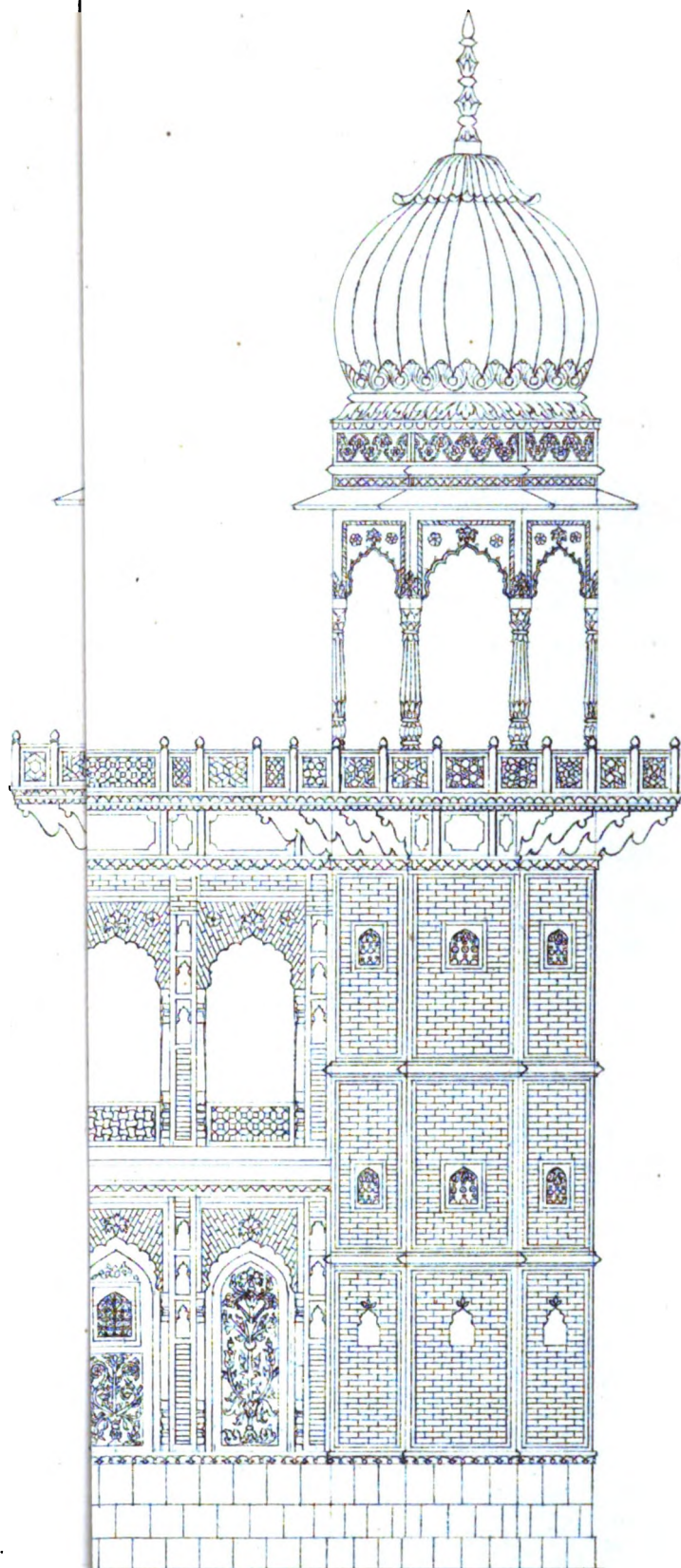


PLATE X.

MARKET GATE.

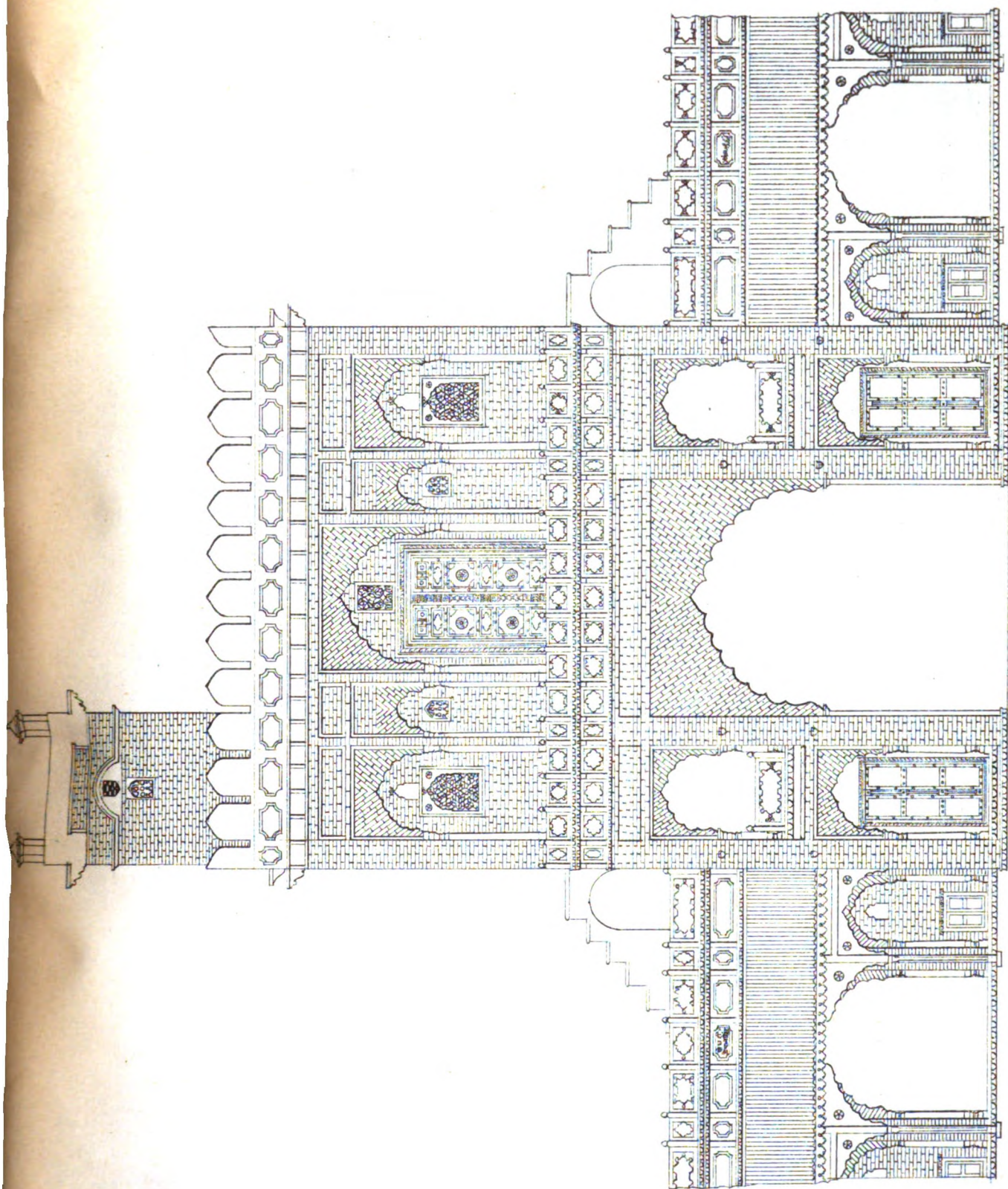
BULANDSHAHR.

PLATE X.

MARKET GATE.

THE principal market is now held on a spacious boulevard 700 feet long and 150 feet wide, with a double row of trees, which has been raised some 7 or 8 feet above the level of the low land lying between the new town and the river. This thoroughfare is lined on both sides by a range of shops, divided into four blocks, of which three—containing in all 46 shops—have been completed; the fourth it was intended to postpone till such time as the increasing trade of the town was found to require it. The shops are built on vaulted cells, opening on to the low ground at the back, and are thus really two stories high, though one story only is seen from the roadway. The cost of this extensive project, including various accessories, which here it is needless to detail, has exceeded Rs. 60,000.

Each of the two lines of shops is broken in the centre by a gate-tower, one of which is shown in the accompanying illustration; the other I left unfinished. The material is red brick, with a panelled stone balcony and stone tracery in the windows. The door in the upper room is an elegant piece of carpentry, and is commended to attention as a vast improvement on the tasteless English pattern to which our engineers confine themselves. The style admits of infinite variations, of greater or less richness. The side-doors on the ground-floor open on to staircases leading to the roof. The shops, which are also of red brick, with Indian arches, niches and recesses, are topped with stone parapets and are provided with an arcaded verandah of wood with a lean-to roof of corrugated iron. At the back of the shops on one side is a large sarái, or hotel for travellers, with a dharmśála, or free rest-house for the poor at the end towards the river; and on the other side is an extensive walled paráo, or camping-yard. Thus traders attending the market are provided with every possible convenience; while at the same time strictly utilitarian buildings have been so grouped as to become strikingly picturesque.



Scale is feet to inch

MARKET GATE

PLATE XI.

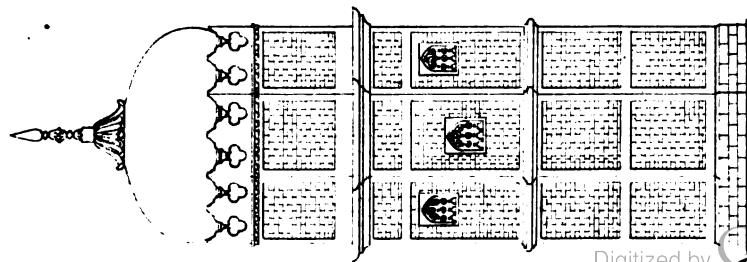
BOARDING-HOUSE ATTACHED TO THE DISTRICT SCHOOL.

PLATE XI.

THE BOARDING-HOUSE.

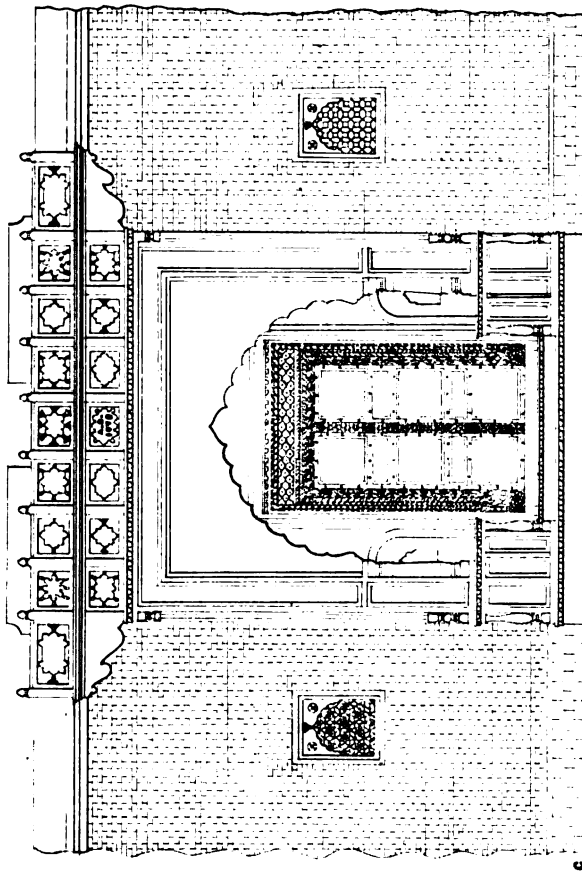
THIS is a building intended for the accommodation of such of the boys at the district school as have no relatives or friends in the town with whom they can lodge. One wing of it had been finished before I joined the district, a barrack of the severest description without ornament or character of any kind whatever. I was obliged to preserve uniformity by completing the quadrangle on the same general lines, but the accessories I have introduced have entirely altered the original appearance. Instead of wooden bars in the small square windows, I have inserted slabs of stone with perforated tracery; two stair-turrets leading up to the flat roof have been added at the corners of the front; and the length of dead wall on the north wing has been broken by the projection of an Indian gateway, over which is a stone balcony. Subsequently, as an extension was required, I doubled the breadth of the west wing, and gave it an entirely new front. This is necessarily of the same proportions as the old, but instead of being a blank wall, it has become an elegant screen, of distinct architectural character. Both the doors are deserving of notice: one is as plain a piece of carpentry as could well be made, but is still pleasant to look at; the other is much richer and thoroughly artistic, and yet cost little, if at all, more than a door of the vulgar standard pattern. Immediately adjoining this new front, I built an additional class-room for the school in a similar style of architecture. This the Superintending Engineer, with characteristic obtuseness, summarily condemned as "quite out of keeping with the original building;" and, indeed, I hope it is so. A contrast, if properly studied, is sometimes a useful lesson, but *φανέρωσιν*.

- A. Stair-turret
- B. West elevation
- C. Main Gate North front
- D. Ground Plan

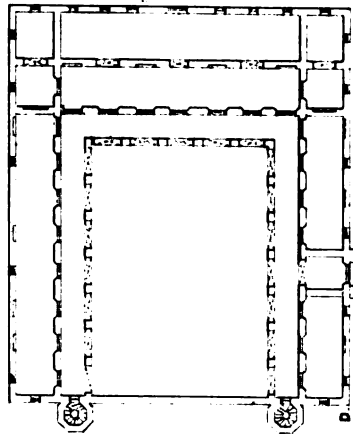


Scale 1/2 inch = 1 foot

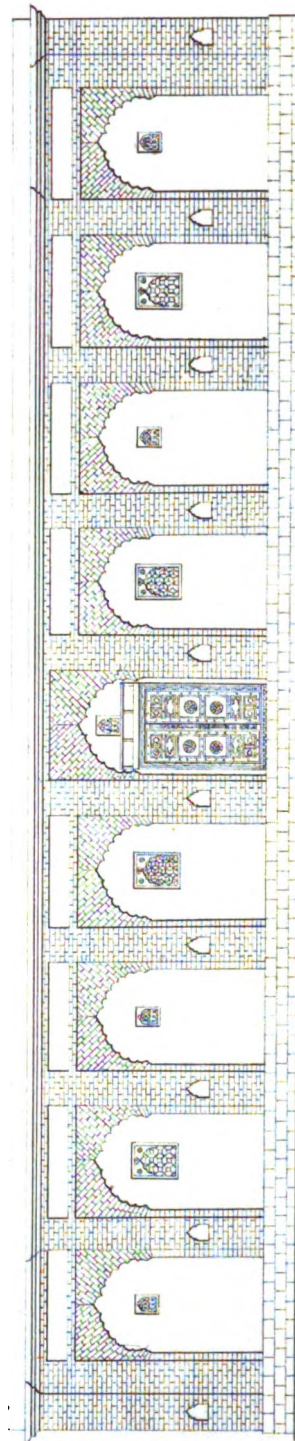
Scale 1/2 inch = 1 foot



Scale 1/2 inch = 1 foot



Scale 1/2 inch = 1 foot



THE BOARDING HOUSE DISTRICT SCHOOL

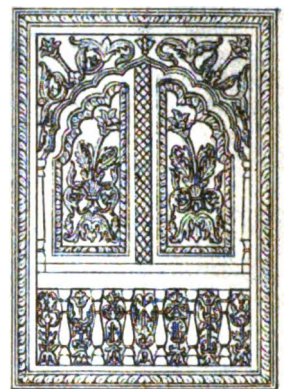
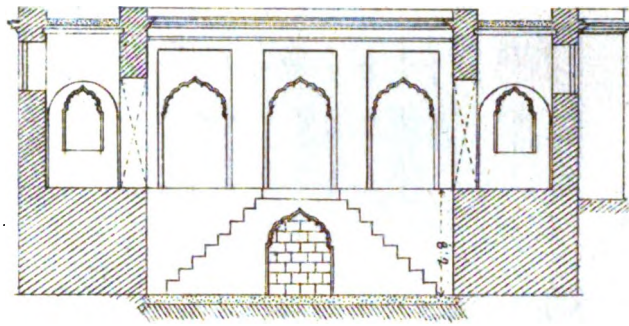
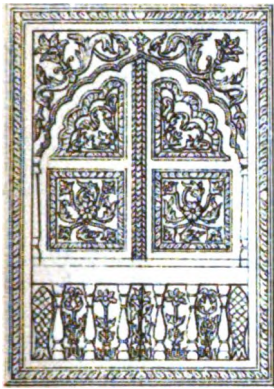
PLATE XII.

THE STATION BATH.

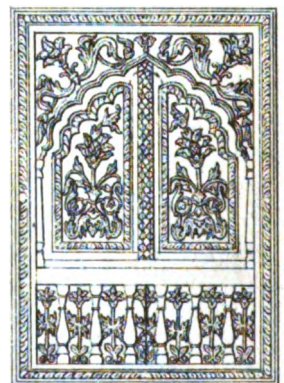
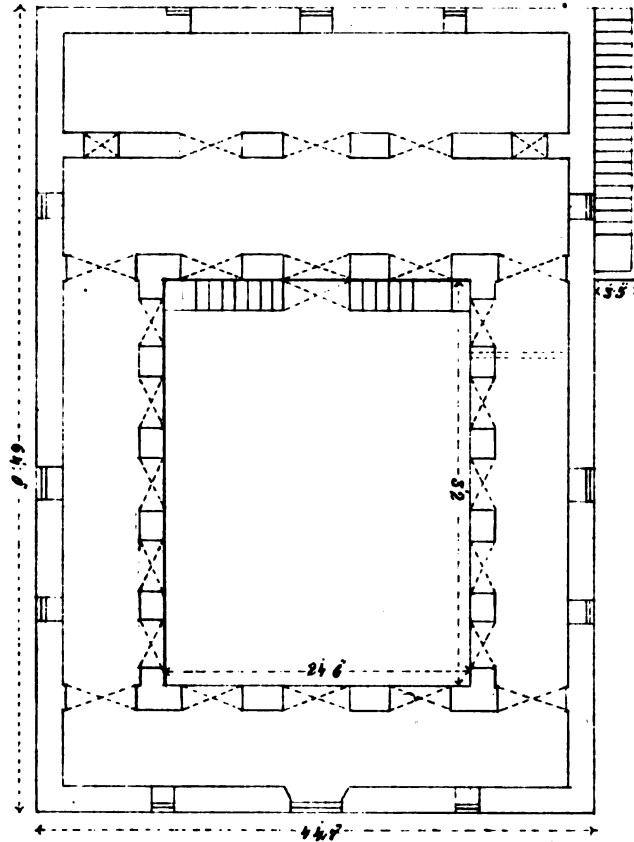
PLATE XII.

THE STATION BATH.

A MUD-BUILT hovel with a thatched roof is the standard ideal of a Station swimming bath, which is generally hidden away in some obscure spot where its ugly exterior may escape observation. The building here shown occupies a conspicuous position in the Moti Bágh, or new public garden, where it forms a distinctly ornamental feature. The tank itself is open to the sky, but is surrounded by a corridor, made double at one end for a dressing-room, with brick arcades facing the water and solid external walls constructed of blocks of limestone dressed and pointed. A flight of stairs leads to the roof, which is flat, and can therefore be used for taking headers from, or as a terrace commanding a pleasant view of the garden. The windows have arched wooden frames with balustrades and shutters, all elegantly carved in a variety of patterns, of which four specimens are given in the plate. The doors are a still more elaborate piece of carpentry. The interior arcade is plastered white, but the soffits of the arches are coloured a pale grey, which looks cool and pleasant to the eye. Over the entrance is a stone niche, in which is a tablet with inscriptions in English and Hindustani recording the Bath House to be a gift, for the use of the European residents of the station, from Saiyid Hasan Sháh, an Honorary Magistrate and the Vice-President of the Municipality. The cost has amounted to Rs. 3,600. The site is most convenient, the Library, Racket-court and Billiard-room being immediately opposite. These were built some years ago, and are more useful than ornamental; but they have been brought into harmony with their new surroundings by the insertion of stone-traceried windows (copies of which have been sent to the Indian Institute at Oxford), and by a pair of handsomely carved doors. The donor's house adjoins the Bath, and it was intended that water should be brought from a well in his grounds. But I left before the tank had ever actually been filled, as the aqueduct was not quite ready.



Scale is feet to 1 inch



THE STATION BATH

PLATE XIII.

THE ANÚPSHAHR SARÁE

PLATE XIII.

THE ANÚPSHAHR SARÁE.

ANÚPSHAHR is a small municipal town, on the bank of the Ganges, twenty-five miles east of the capital of the district. The building here illustrated is a saráe, or hostel for travellers, which occupies a most convenient site close to the river and immediately opposite the offices of the tahsildár, the chief resident revenue official, whose court is daily attended by a large number of people from the outlying parts of his jurisdiction. It is constructed in the form of a quadrangle, with vaulted cells and corridors, and has all the massiveness and solidity characteristic of old Indian masonry, unlike the scamped and flimsy work that is ordinarily run up in the present day, after an exact mathematical calculation of the smallest quantity of material that is absolutely necessary to keep it standing—a calculation that not unfrequently is falsified by events. Solidity is in itself an architectural merit, and, combined with correct simplicity of outline, is one of the highest order. In the present building the decorative features are only such as were naturally suggested by structural requirements, but the general effect is far from mean or unpleasing. The interior, as may be seen from the ground-plan, provides accommodation for families as well as for single travellers, together with their horses and conveyances; and facing the street outside are two commodious shops where they can purchase supplies. A high arched gate, flanked by two staircases, occupies the centre of the façade, and the blank wall between the gate and the corner shops is fronted with a lean-to verandah—of the same pattern as in the Bulandshahr market-place—which is much frequented as a waiting-room by people who have business in the court over the way. A room was to have been built above the gate, with an elegant stone balcony, as shown in the sketch, which would have answered as a place of meeting for the members of the Municipal Committee. I understand that an upper story of some sort has now been begun, but with a change of plan, which I cannot but regret. The total cost of the saráe was Rs. 9,200, and the annual rent for the first two years after opening was Rs. 250.

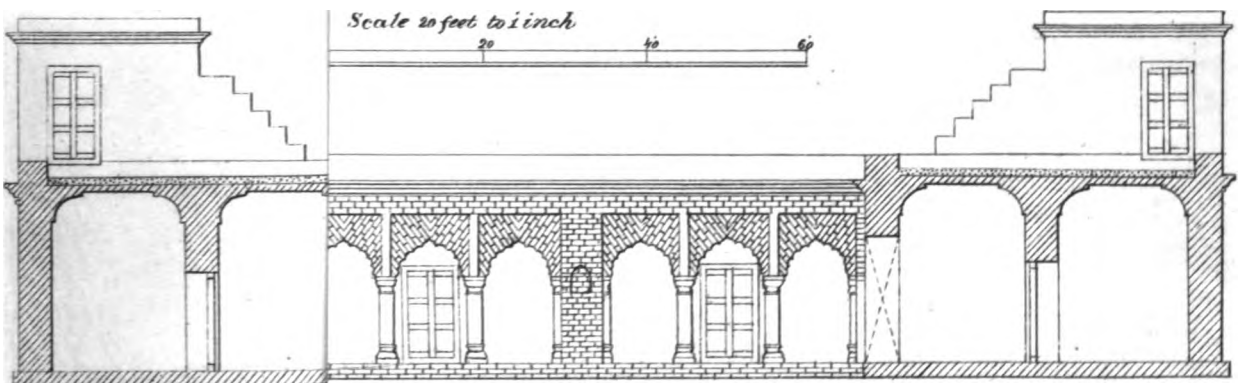
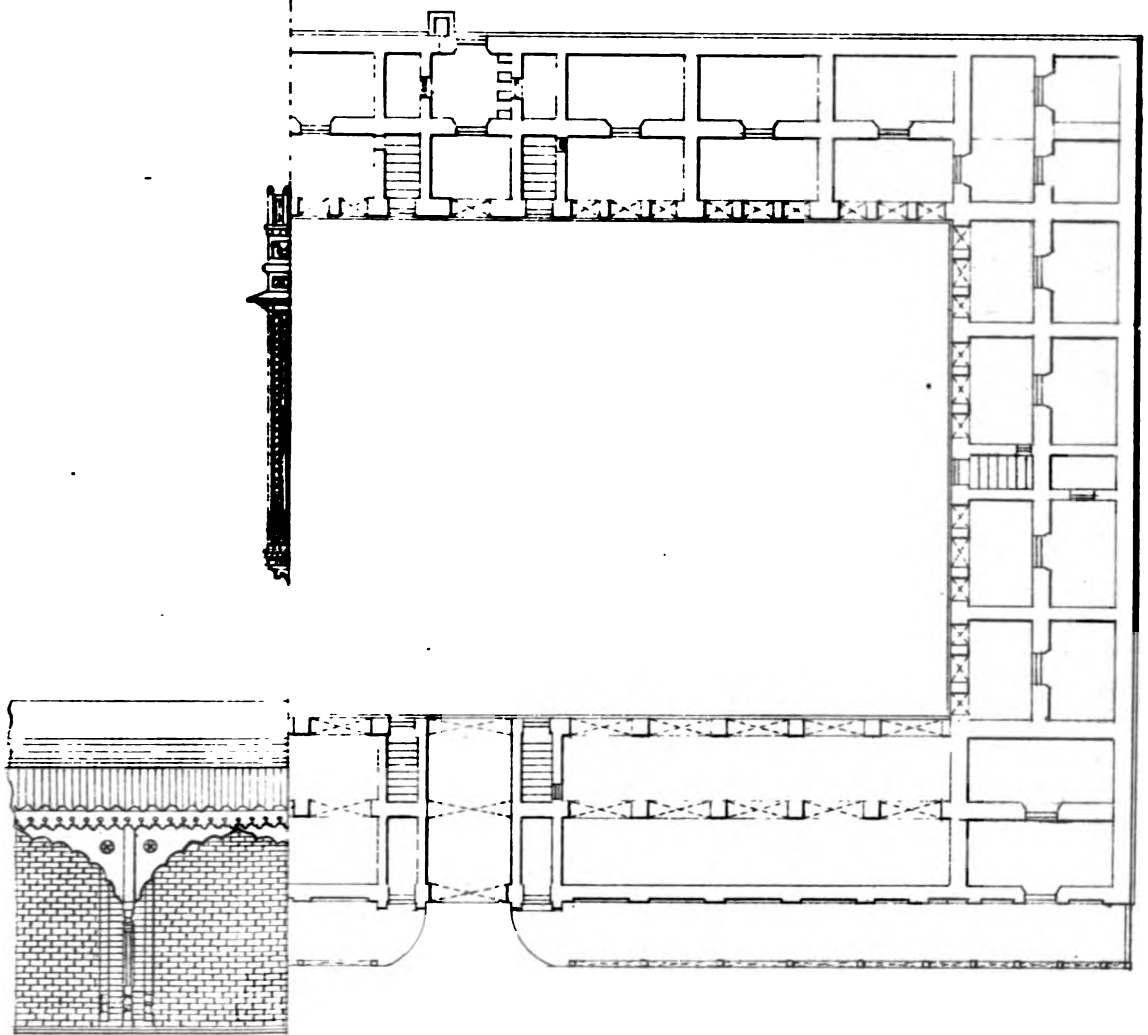


PLATE XIV.

TERRA COTTA ANTIQUITIES.

PLATE XIV.

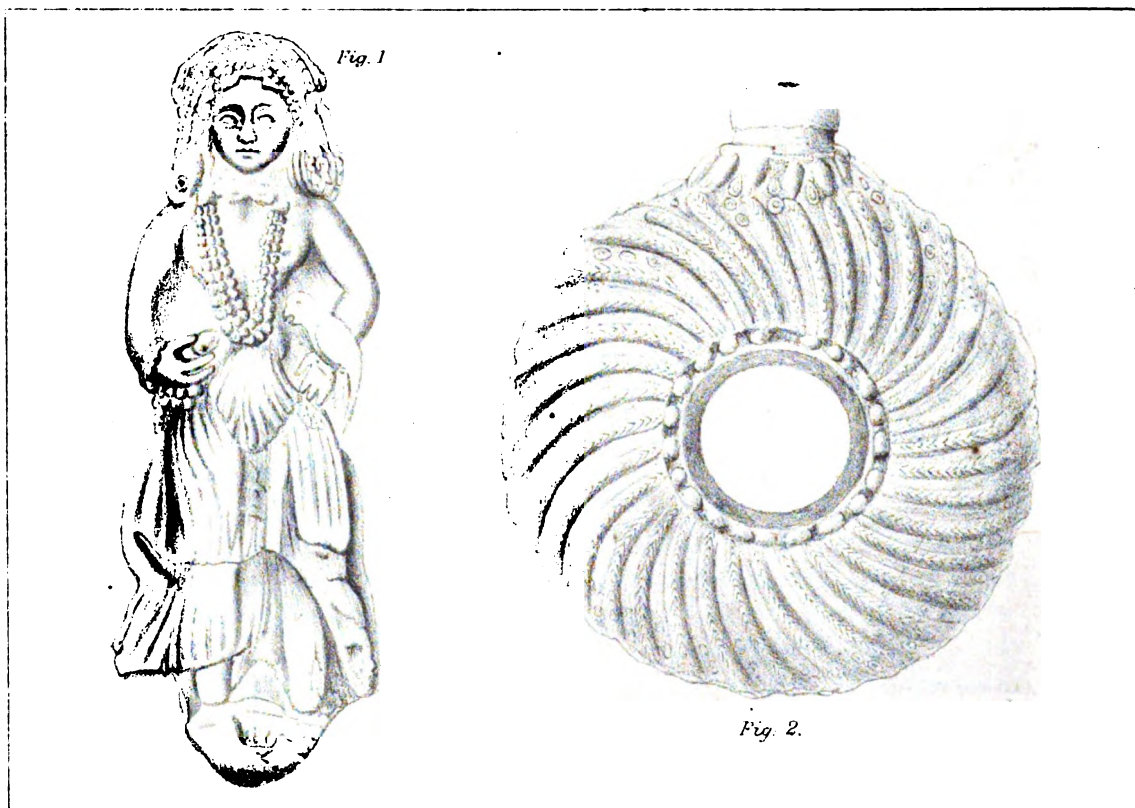
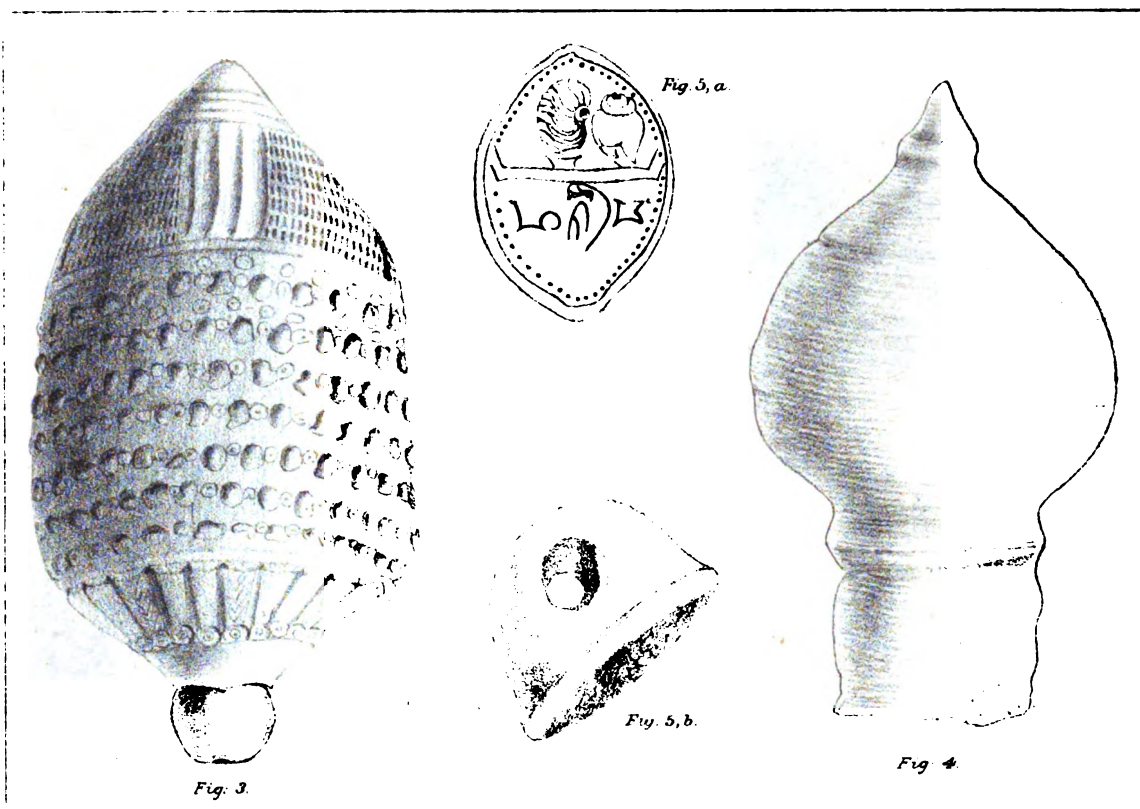
TERRA COTTA ANTIQUITIES.

PLATE XIV.

TERRA COTTA ANTIQUITIES.

THESE curious relics of the past were found in the course of my excavations. No. 1 was dug up in the large mound on which the new Government stables have been built, and is one of a pair both exactly alike. The figures are $5\frac{1}{2}$ inches high and represent a woman with a parrot seated on her left wrist, which she is about to feed with a fruit that she holds in her right hand. She has enormous ornaments in her ears and a variety of chains and bracelets about her. It is interesting to note that little terra-cotta figures of a somewhat similar character are found in many of the old Greek cemeteries, especially at Tanagra in Boeotia. "They are ordinarily from 8 to 12 inches high and represent ladies both sitting and standing in graceful attitudes, young men in pastoral life, and other such subjects. No reasonable theory has yet been stated regarding the object or intention of these figures. So many of them are female figures that it seems unlikely they were portraits of the deceased... They seem to be the figures called *κόραι* by many old Greeks, which were used as toys by children. Most of them are badly modelled, and evidently the work of ignorant tradesmen. The Greeks say the tombs in which they are found are not later than the second century B.C."—*Mahaffy's Rambles and Studies in Greece*.

No. 3 is a strange vase-like object, of which some scores of specimens were found in the Moti Bágh. All are alike in general shape, which resembles that of a cocoa-nut or fir-cone, one end being pointed like a Roman amphora, with a very small orifice at the other for a mouth. But they vary considerably in the patterns with which they have been ornamented and are of different size, weight and thickness. Some apparently had been squeezed out of shape before the material of which they are made had had time to dry. The spot where they were dug up is evidently that where they were baked; for, besides the failures, there was also a large accumulation of broken pieces, all mixed in a deep deposit of ashes and the other refuse of a potter's kiln. Most natives who have seen them think they were meant to hold either gunpowder or oil, which is what the shape suggests; but the material, on account of its weight, seems unsuitable for such a purpose, if the flask were to be carried about on the person; while the pointed bottom makes it awkward for storing. The idea has also been hazarded that they were meant to be filled with gunpowder and



TERRA COTTA ANTIQUITIES.

then exploded as a kind of fire-work ; but, if this were the object, there would scarcely have been so much trouble spent on their ornamentation. A third theory is that they were intended to form a balustrade for a balcony of the roof of a house. Perhaps this is not very far wrong, and these curious objects may have been manufactured in such numbers, not as a finish to any part of a private dwelling-house, but in order to serve as finials for miniature Buddhist stupas. The discovery of a statue of Buddha proves that the site was a Buddhist one, and as the dedication of votive stupas was one of the recognized duties of a pilgrim, it would obviously be a convenience for worshippers to have an establishment for their manufacture and sale in immediate connection with the shrine. This view is strongly confirmed by the discovery on the same spot of what is unmistakeably a finial, *fig. 4*. It is of similar configuration and has a similar orifice at one end, which in this case is clearly intended for the insertion of a supporting rod. But later again I found the *circular flask, fig. 2*, which is of the same material and of equal weight, and is ornamented in exactly the same style. It is, however, easy to grasp in the hand, and apparently was intended to hold oil or some similar fluid, for pouring out drop by drop. Thus the only definite conclusion at which it is safe to arrive is that various articles for different uses were turned out at the same factory, all being characterised by ornamentation of a peculiar local pattern. The resemblance to a fir-cone, if the finial theory be accepted, is of some interest ; since we learn from ancient sculptures that in Assyrian worship the fir-cone was invested with a sacred character, possibly as a portable emblem of the old religious High Places where the fir tree most abounded, and the same idea survived among the Greeks, who made a fir-cone the finial of the Bacchic thyrsus.

Fig. 5 shows a terra-cotta seal, also found in the Moti Bâgh, which is probably nearly 1,400 years old. In spite of this venerable antiquity, it still bears the impress of the workman's finger and thumb, who handled it before the clay was dry, and the devices engraved upon it are as fresh and clear as on the day when they were executed. It was inside a small closed earthen jar, which accounts for its excellent preservation. The lettering probably gives the name of its owner, but the characters, though so distinct, are of unusual form, and there is considerable difference of opinion as to how they should be read. At first I proposed *Sattila*, which General Cunningham, with much confidence, corrected to *Muttala*. Dr. Hoernle afterwards suggested *Hattiya*, and Mr. F. Pincott has lately written to me in favour of *Hattipa*. I have now referred the question for final decision to Mr. Fleet, the Government Epigraphist, but have not yet received his reply.

This solitary plate of archaic manufactures—originally intended as an illustration to a larger work—here appears a little out of place ; but I hope to balance it in Part II, should I be able to arrange for such a continuation of the series, by a group of local art-products of the present day.

The principal buildings that remain to be illustrated in Part II are as follows :—

- The Bulandshahr Town Hall.
 - The Colvin Memorial Gate.
 - The new Class-rooms of the District School.
 - The Central Square, Bulandshahr.
 - The Khurja Market-place.
 - The Sikandarabad Town Hall.
-

POSTSCRIPT.

As these sheets were passing through the press, I received from New York a presentation copy of Mr. Lockwood de Forest's beautiful book of plates entitled "Indian Domestic Architecture." No one is better qualified than he to speak with authority on the subject, and therefore I notice with extreme gratification that his estimate of the Indian artisan of to-day coincides entirely with my own. In his introduction he says: "My object is to interest all who care for art, and particularly to bring to their notice the industries of wood and stone carving *as applied to buildings*. It rests with us, both here and in Europe, to decide whether we are going to allow arts to die out which have taken centuries, with all the advantages of the caste system of the East, to bring to perfection. There is but one way of saving them, and that is by giving employment to the best men in making the finest things. My work in this direction, which has been going on for more than four years, is no longer an experiment, and I can say with perfect confidence that better carving has never been made there than I can have done at the present time." Nothing can be more preposterous than the now-fashionable idea of reviving art by the manufacture of knick-knacks for a foreign market, or for display in museums and exhibitions. If art is to be revived, it must be by giving *large and important* works to the thoroughly competent native artisans whom we still have with us. Two or three generations hence, if no helping hand is extended to them, the class will be utterly extinct.

PRESS NOTICES.

BULANDSHAHR;
OR
SKETCHES OF AN INDIAN DISTRICT,
SOCIAL, HISTORICAL AND ARCHITECTURAL.

By
F. S. GROWSE, C.I.E.,
BENGAL CIVIL SERVICE.

Price, Rs. 5.

MEDICAL HALL PRESS, BENARES.

"There are probably many—at any rate among those who saw the Calcutta Exhibition of 1883-84, or are acquainted with the Indian collections at the South Kensington Museum—who have some idea of what Mr. F. S. Growse has done to make Indian art known to Europeans; but few can have learnt till now how much he has also done to encourage its growth in its native home. The account given in this book of the rebuilding of Bulandshahr, and the beautiful photographs of some of the buildings with which it is adorned, ought to be interesting to all district officers, who have the opportunity of helping on a similar work, and also to those of the public who desire instruction in the methods of Indian administration and the duties which a Collector and Magistrate has to perform. . . . The book (which is marked by a singular freedom of speech and absence of the official idiom) is an effective philippic against the Public Works Department. . . . The results of private effort and taste as set forth in these photographs are very attractive. We are sorry to hear that Mr. Growse has just been transferred from Bulandshahr to another district."—*Academy*.

"Mr. Growse cries out against the strangling effect of Government red tape, and also against the tyranny of the Public Works Department. . . . On him it was a sad clog. . . . The book is an interesting record of what a man can get done, even in India, if only he steps outside the paralyzing circle of officialism. . . . Each district, in fact, wants a Growse to stir it up."—*Graphic*.

"Extremely interesting in itself, and uncommonly well illustrated. The author's purpose is sufficiently shown in the device which he has chosen for his title-page:—'Our Western civilization is, perhaps, not absolutely the glorious thing we like to imagine it.' Mr. Growse has set himself to tell the truth about a certain Indian district, and to all who are interested in India his story must needs be precious."—*Magazine of Art*.

"In the chapter describing the district, Mr. Growse gives a pleasant picture of the quiet and unostentatious growth of Bulandshahr and of the general well-to-do condition of the people. . . The chapter on the history of the town is singularly interesting. . . The chapter on what is practically its rebuilding is the special feature of the volume and that which gives it all its beauty, from the excellent photographs and lithographs with which it is adorned. This is the part of his work, as ruler of the district, into which Mr. Growse has infused most vigour. He has made architecture a study and found his attention attracted to the many excellent characteristics of native art. . . A work of exceptional merit; and although many of the statements he makes may be unpalatable to those who sway the destinies of Hindustán, they will win for him the hearty approval of sober-minded well-wishers of India, and strengthen the gratitude which the natives of Hindustán already feel for him."—*Allen's Indian Mail*.

"Under a very modest title Mr. Growse has published a book which while principally concerning itself with recent architectural improvements in the city of Bulandshahr incidentally condemns in no measured terms the numerous ostentatious shams which have disfigured the last twenty or thirty years of Indian administration. . . The social questions touched upon by Mr. Growse must be parted from in sadness; for the heedless haste with which the anglicising mania has been urged into action has occasioned a mournful crop of miseries in the shape of distrust, mutual jealousies, sedition, litigation, poverty and discontent. . . Mr. Growse satirises Government public buildings and. . . made it his especial work to counteract the depressing influences of those official structures and the rage for European imitation, by endeavouring to revive Indian architecture. . . The drawings and photographs of these buildings are an ornament to Mr. Growse's book, and will remain for centuries as models of good taste, and as practical demonstrations that Indian art 'is not dead, but sleepeth,' and awaits only the command of a master mind to arise into new life and power. Mr. Growse has already made himself famous by his sympathetic interest in the vernacular literature of India evidenced by his masterly translation of the Rámáyana; and he shows himself in the present book equally anxious to stay the generally regretted decay of all the arts and manufactures of India, by reviving all that is beautiful and good in the ancient crafts of Hindustán."—*Overland Mail*.

"Mr. Growse is in reality *ex pede* Ruskin. He has taken up the subject of indigenous architecture and native talent, and writes on it as warmly as that eminent author might do if brought into contact with the D. P. W. Occasionally Mr. Growse adopts the critical style of Mr. Mathew Arnold. Something of this may be due to his peculiar temperament, but something also to his exceptional experiences and position. District officers, we have been repeatedly warned, are constantly shifted for the convenience of the public service, but quite as often to their own inconvenience and to the detriment of the native community. . . Mr. Growse has a keen eye for what is artistic and graceful or ugly and grotesque; a sympathy with native feelings; an ability to direct them into the right channels; and a profound contempt for the official Philistine. Indeed, many of his pages are taken up with exposures of the ignorance, the apathy, and the red-tape of Engineers, Boards, Accountants, Committees, Controllers-General, and all the obstructives who shine from far and do not make but mar and impede the action of the capable Magistrate. For instance, it took Mr. Growse exactly one year to procure the assent of Government to the erection of a bridge over the Kalindi river, all owing to the Chief Engineer, who thought that this structure might do mischief to the country by 'damming up the flood.' Mr. Growse has,

no doubt, long ago had his revenge, for he mentions with evident gusto that of four works executed by rule and method under the same authorities, one—an embankment—proved a sheer nuisance, till it was swept away by a beneficial flood, and a second—a bridge—fell down a few months after its completion. Another local improvement resulted, we can confidently say, in a complete victory for Mr. Growse. The Municipality of Balandshahr—that is to say Mr. Growse himself and some native assessors—were of opinion that a bathing ghât on the river would enhance the comfort of the Hindûs. . . The Philistine at the head of the Engineering Department gravely represented to Government that it would spoil the look of the bridge and would be 'nothing short of an eye-sore.' Fortunately the photographer's art brings the whole scene before the reader, who can have no difficulty in deciding who was right. . . More interesting than squabbles with tasteless engineers and rigid accountants are the descriptions of local works commenced and carried out by Mr. Growse himself. . . Very competent critics have paid a just tribute to his taste, discernment and scholarship. . . And we have no doubt that his main position in regard to all local works is sound and correct."—*Saturday Review*.

"Few district officers in India can lay claim to such an intimate acquaintance with the resident native gentry of their districts as Mr. Growse. His fame as an oriental scholar and archaeologist, his literary achievements, his well-known sympathy with the higher side of native character, his thorough appreciation of the tastes and ideas of the more cultured classes, have gained for him an amount of confidence very rarely in the present day reposed in any European."

"His illustrated quarto volume is a pleasing record of painstaking research into the history and present condition of an Indian district and of honest endeavour to utilize, as far as possible, its indigenous resources for the benefit of the inhabitants. . . Mr. Growse appears to have realized the folly and danger of subjecting the natural leaders of native society to lives of monotonous idleness under an alien rule. . . A considerable portion of the town of Balandshahr appears to have been rebuilt in the best style of Hindû architecture."—*Statesman*.

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"Mr. Growse's qualifications for the first two divisions of his subject are so well known and have been so well illustrated in his model district memoir of Mathurâ, that it is almost superfluous to say that both are treated with consummate skill and scholarship. The main interest of the book lies in the third part, which describes how he set to work to improve the towns over which chance had given him control; a duty to which he evidently gave his whole heart and performed with all the enthusiasm of the artist. . . . It must be as gratifying to him as it is to us, to see that his repeated hammering at the folly of holding up ourselves to the Indian public as official approvers of all that is ugly and tasteless is at last bearing useful fruit."—*Indian Antiquary*.

"A clever indictment of the ways and works of Government, especially in the D. P. W. Had Mr. Growse left nothing else on record, it would be obvious from this little book alone that the writer is a man of taste and scholarship, to whom the stupidities of a starveling official routine are at once contemptible and exquisitely irritating. . . . It is good for India she should have some men of this sort to relieve the monotonous priggishness of officialdom, men with originality enough to have views of their own, and independence enough to refuse to sacrifice them on the altar of promotion. . . . One might be inclined to despair of the future of architecture in a country where the State devotes its immense influence to propagating vicious models, and the landed gentry are so tasteless as to admire and imitate them. Mr. Growse, however, by no means despairs. . . . In proof of this we have only to look at the beautiful photograph of the Bulandshahr bathing-ghât. . . . We are assured that official opinion pronounced this charming design to be nothing short of 'an eye-sore,' and that the work was actually delayed two years for that reason. Mr. Growse is not the first man who has found by sad experience how sensitive, how irrational, and how supremely mean a thing is professional jealousy. In the beginning of the present century a naval captain would rather have lost his ship to the enemy than have saved himself by accepting aid from a privateer; and in the beginning of the next century India will probably still contain a few examples of engineers who would rather forbid useful public works than allow them to be executed by other than departmental agency."

"Mr. Growse's work in Bulandshahr is a memorial of what native handicraftsmen can do, when genially treated and allowed to work on their own lines."—*Pioneer*.

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